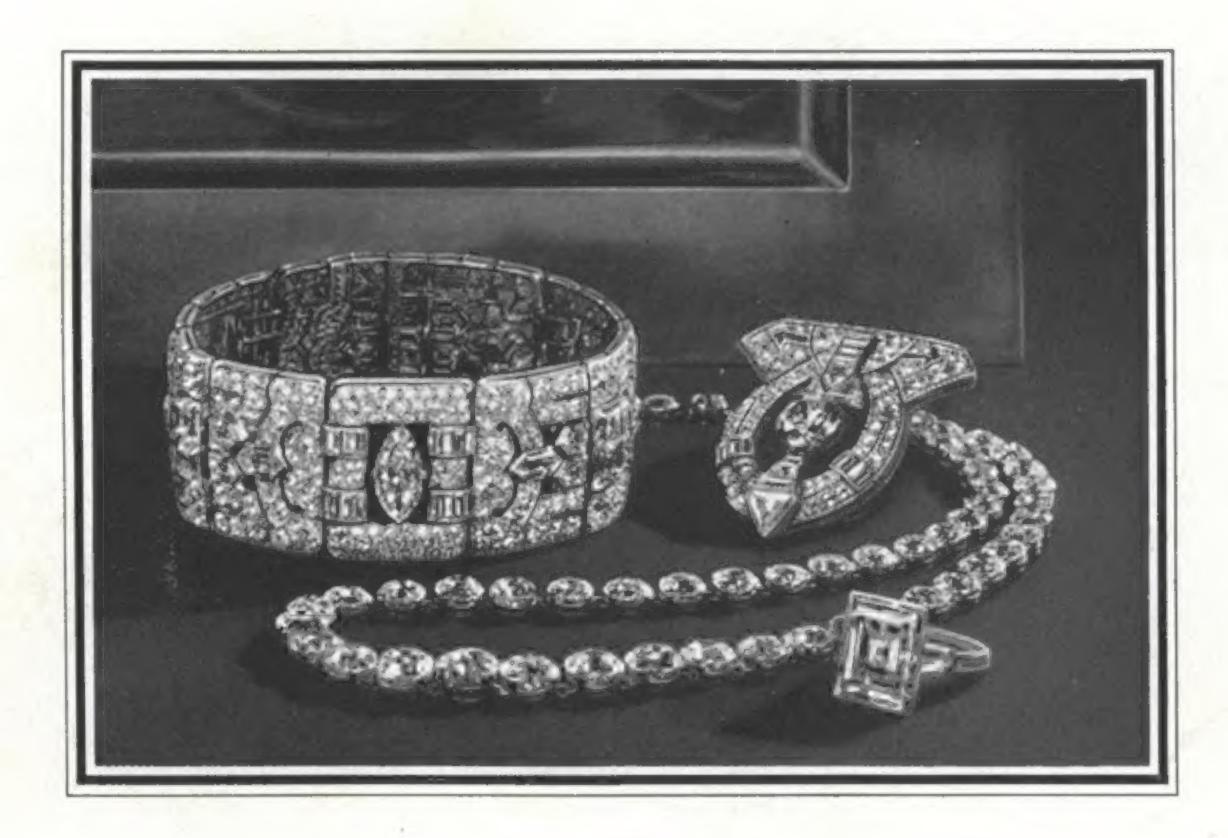




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Jacquard silk from the Orient, in white, yellow, pink, or blue, washable. Sizes 14s to 40.



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Mrs. presents two important dresses for those who are Southward bound . . . charming because of their detailed simplicity and doubly desirable because they're made of a pure-dye silk by Skinner . . . in white, pink, blue, peach, citron.

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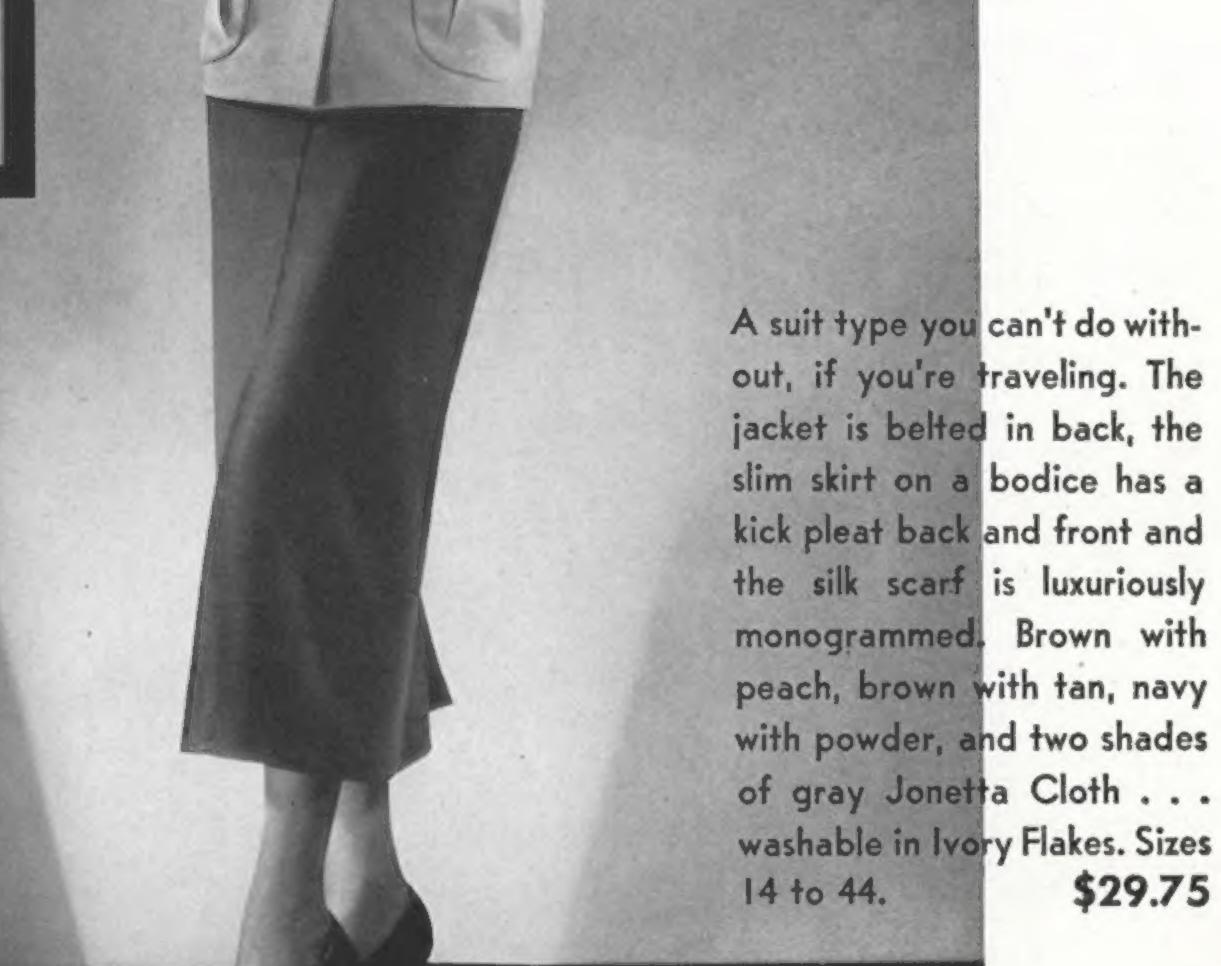
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newest golf costume, of the culotte or divided skirt in navy linen, and a red and white striped lisle shirt 12 to 20 . . .

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A silk linen coat-dress buttons up the back



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The new Moire, in Lisbeth's hands, becomes thrilling news for Spring Wardrobes. Sleek and unbelievably slender, this one-piece frock with its peplum flare has much to recommend it. The neckline, the cleverly cut sleeves, removable scarf, and bow details and cuffs in pastel faille, are charming.

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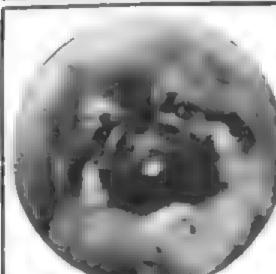


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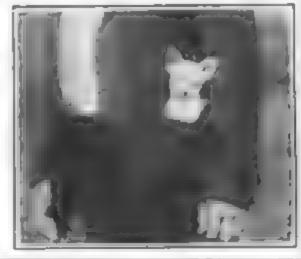
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American Ch. Muck von Brunia. Mr. and Mrs. Owen A. West

Four-Footed Cop

There are some lone dog-buying ladies who have only themselves to please—no man's angle to take into account, no chick nor child to be considered, no house to be watchand-warded. But most of us have to think two or three ways.

"He must be goodlooking and good-natured," says Mrs. Vogue Reader, speaking personally, "and I don't want him too big, because I can't hold any mountains on leash. If the right people go in for him, and he's smart to own, so much the better."

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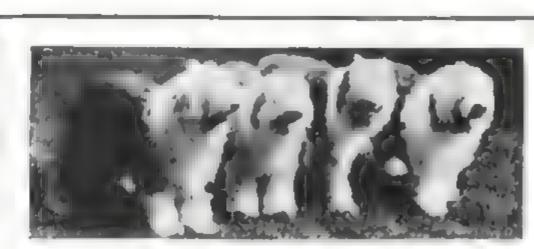
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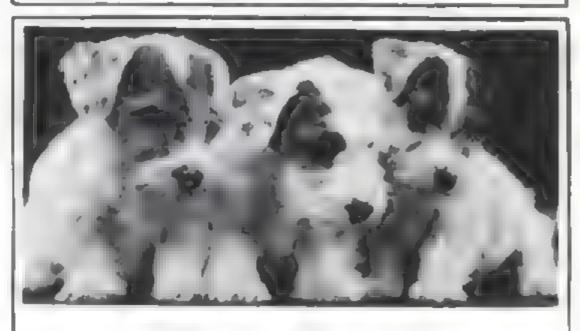
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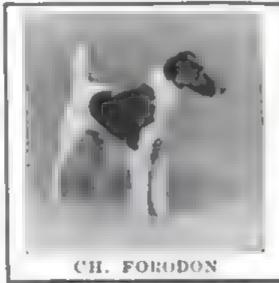


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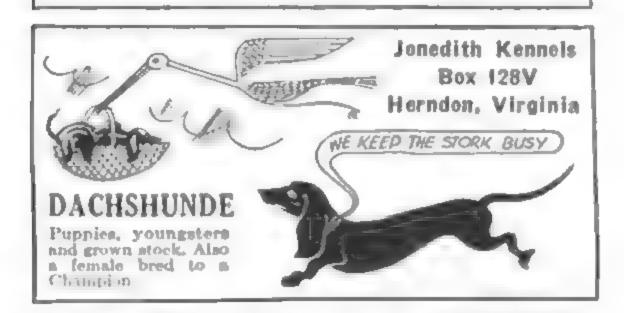
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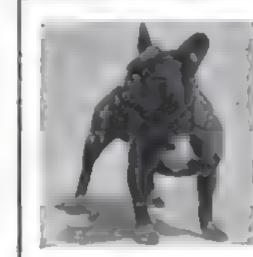
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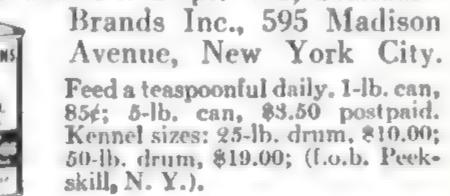
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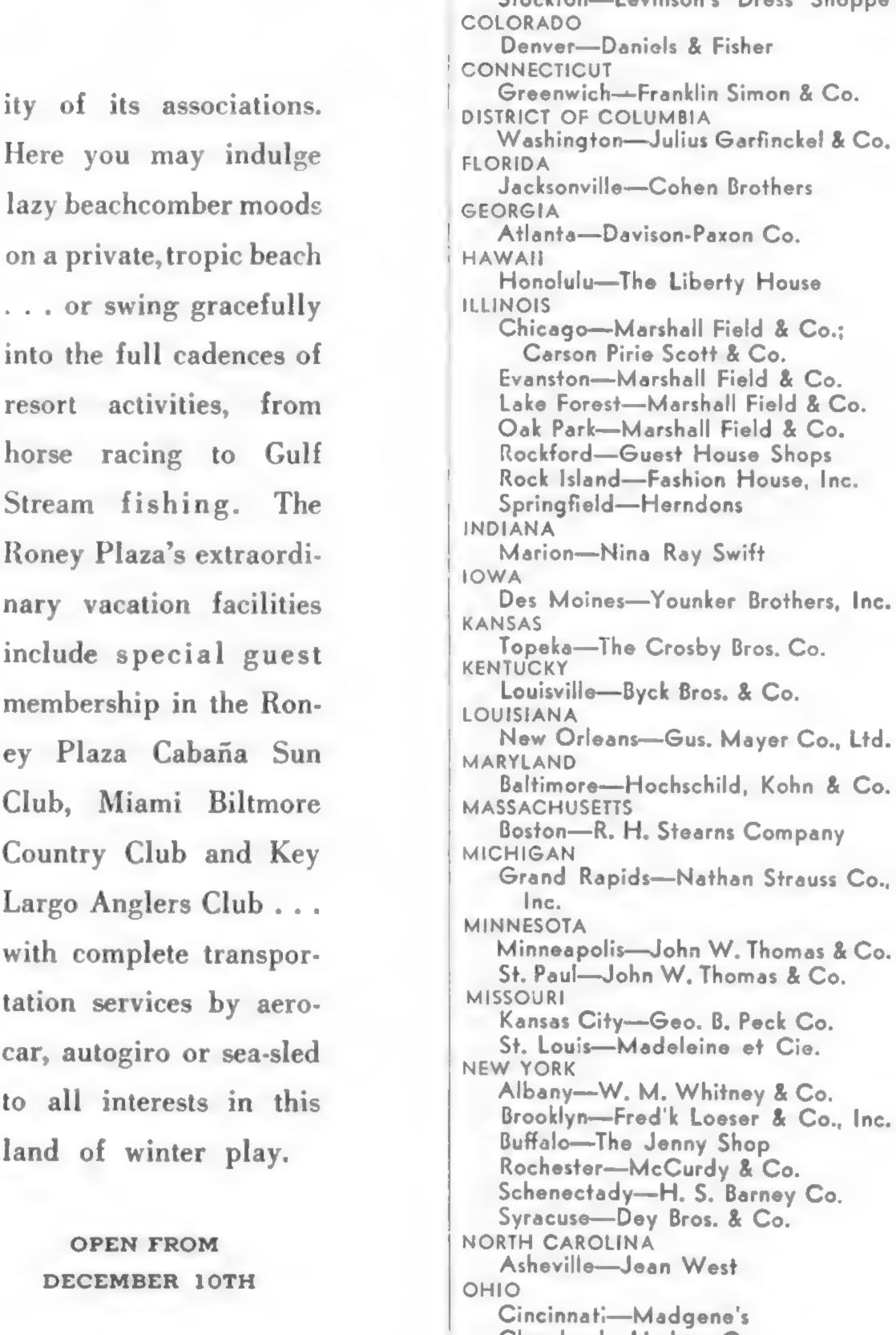
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DECEMBER 10TH





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BERMUDA

The 1935 sports program planned for Bermuda will get under way January 10, at the St. George Golf Club when the Semi-Annual Tournament for the St. George Trophy will be played. Following this fixture, attention will be shifted to the Mid-Ocean Golf and Country Club at Tuckerstown, just a pitch and a putt from the luxurious Castle Harbour Hotel. From January 14 to 16, this famous course will be the scene of a Ladies' Invitation Tournament.

Though golf has a strong following among Bermudians and visitors alike, the One-Design Yacht races every Thursday throughout January, February, and March have no superior attraction. The races start and finish opposite the Royal Bermuda Yacht Club on Hamilton Harbour. Competition is always keen, since the four leading boats in the series form the team which annually races against the Long Island Sound Inter-Club Class in April, Golf or Yachting in Bermuda-take your choice.

FLORIDA-Cont.

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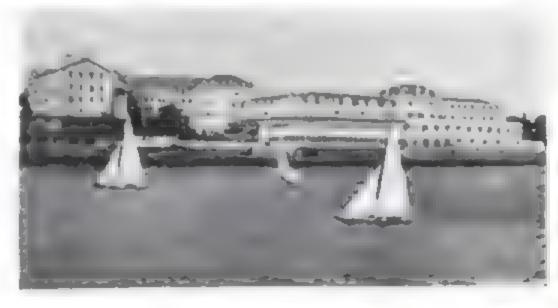


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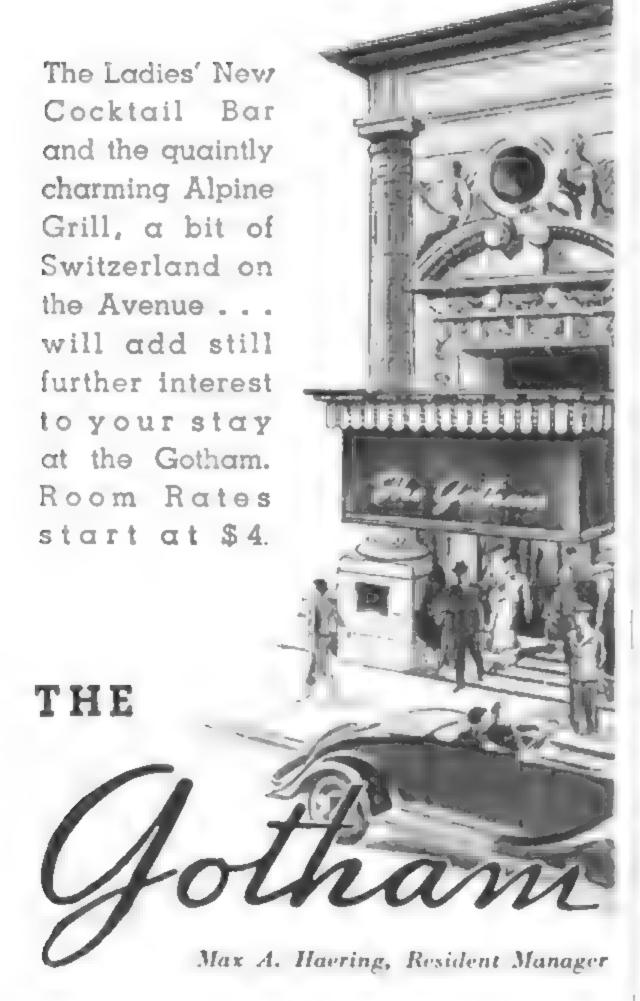
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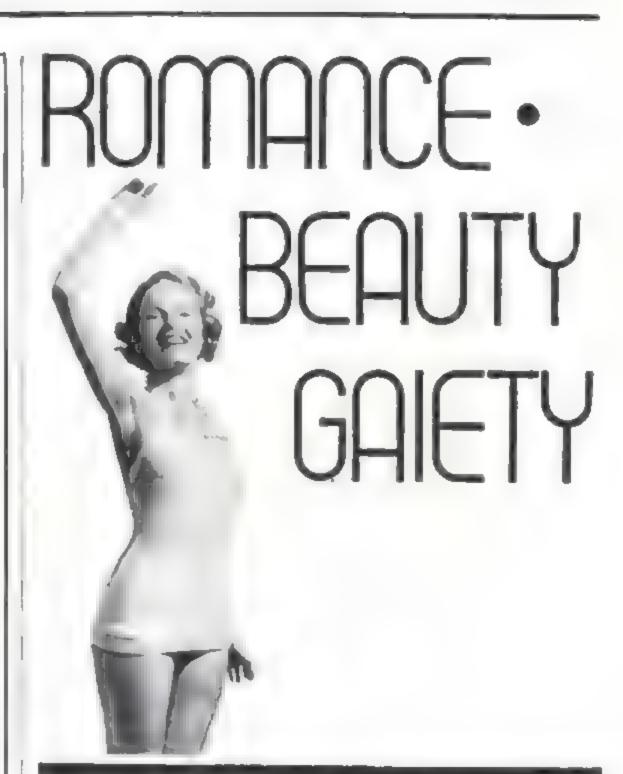
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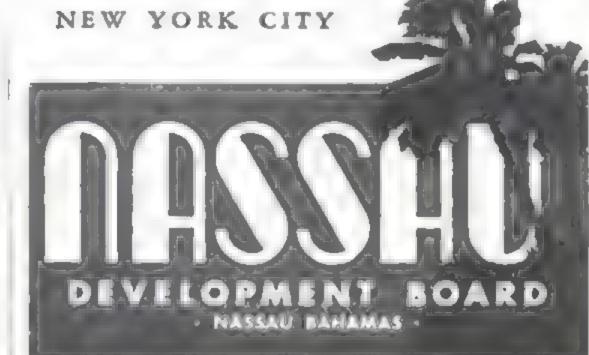
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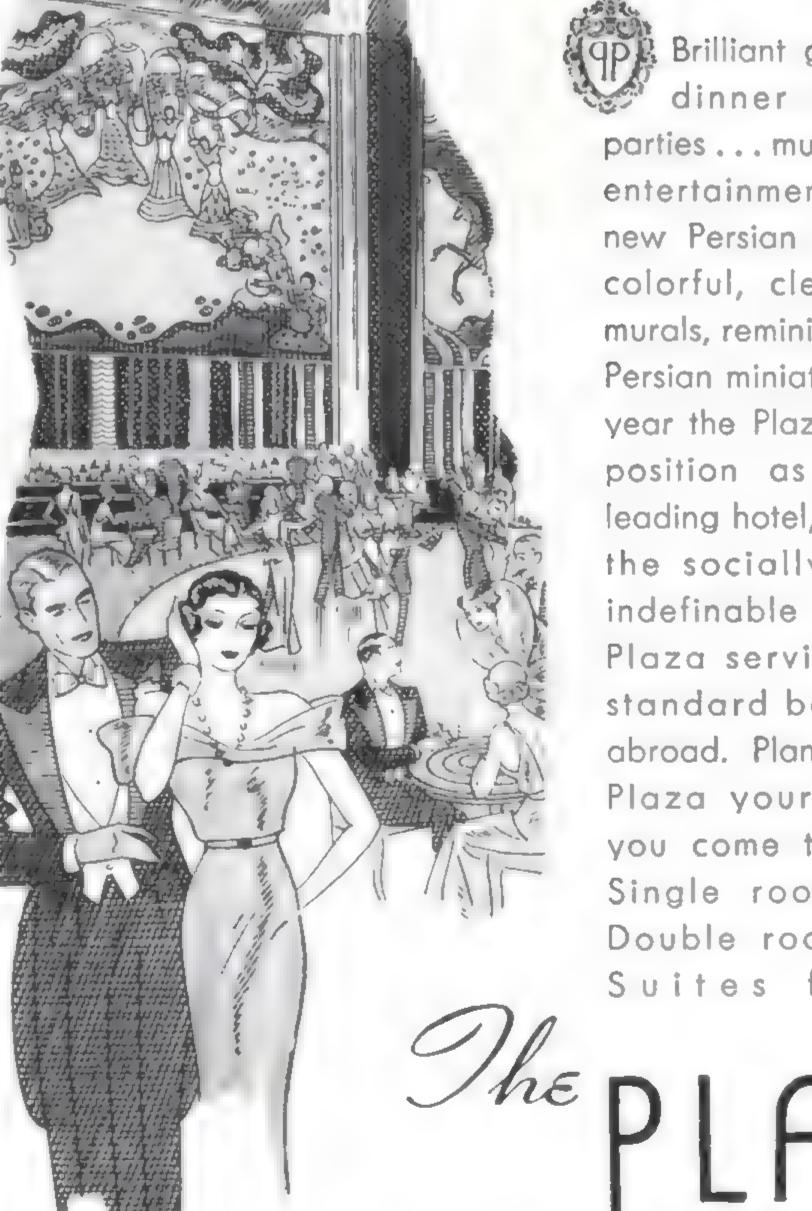
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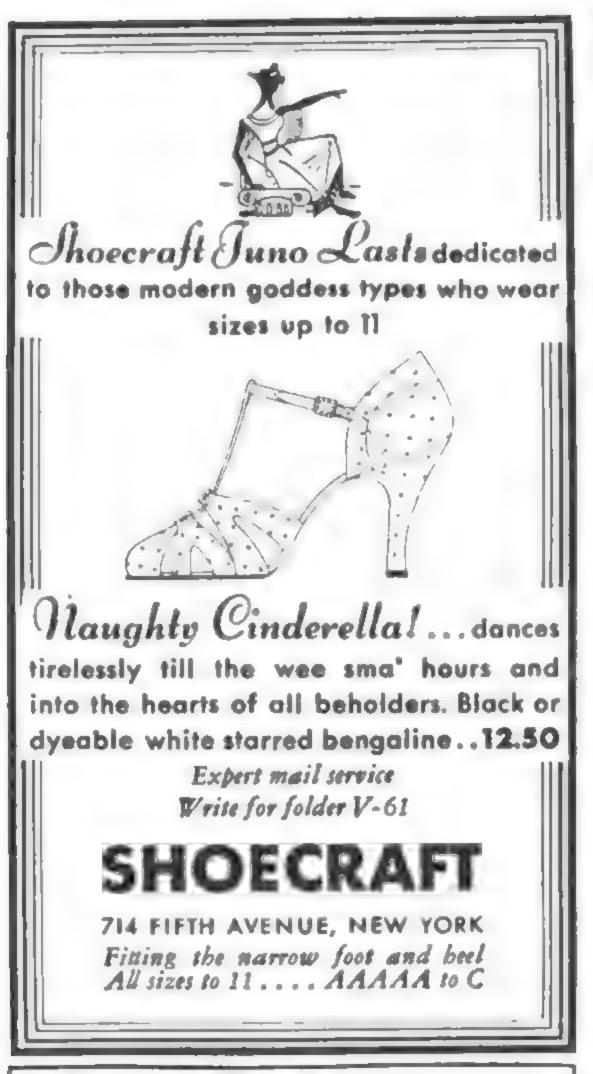
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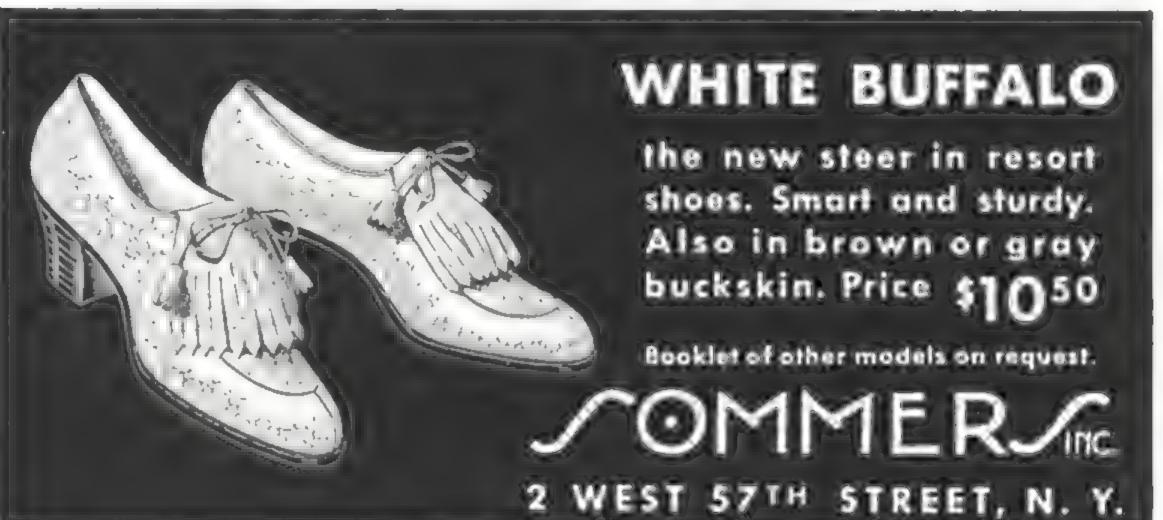
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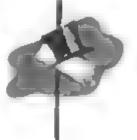


HATS



Wyle Covers

Gay pageant



• There is a gaiety, a continuous free-for-all holiday spirit in New York this winter, the like of which we are not sure that we've ever seen before. It is more

effervescent, more spontaneous, more natural than the gaiety of pre-1929 days. Hard to describe, but anyway it's decidedly more fun. And, even though most of us may not know whither we are bound, we are thoroughly enjoying the exhibitanting sensation of being on the band-wagon.

At the moment, a lot of exciting plans are going forward in preparation for the Beaux-Arts Ball. It will be held, of course, at the Waldorf-Astoria, and the date is February 1. It will be pretty romantic and extravagantly picturesque this year. The setting is to be Great Britain during that glorious period of the reign of George III., and the guests are to wear the costumes of England, Scotland, Wales, and Ireland during that time. Christopher La Farge has written the scenario for the pageant, besides acting as Chairman of the Executive Committee. Whitney Warren is, as usual, Honorary Chairman. The proceeds of the Ball will go towards the much-needed relief of unemployment amongst architects, as it will be devoted to the Architects' Emergency Relief Fund and to the fine educational work of the Beaux-Arts Institute of Design.

Carnival

• Being still somewhat giddy from Christmas, we're still in the holiday spirit. Quite regardless of my age, I am enthusiastic about the "Children's Holiday Carnival," which is being staged over the week-end of New Year's at Carnegie Hall. The program has been arranged by The New York Junior League Players, under the direction of The Junior Cinema Guild. There will be both stage and screen entertainment. Part of it is circus stuff, including acrobats, and clowns, to say nothing of educated ponies, dogs, and monkeys and their tricks. The "Pamahaska Bird and Animal Circus" will perform on the stage, too-meaning that a great number of trained Australian cockatoos, macaws, pigeons, and other birds will perform remarkable mental and gymnastic feats. On the screen are to be shown a special selection of Walt Disney's Mickey Mouse and Silly Symphony Features. Performances are continuous on December 29 and 31 and on New Year's Day, from ten in the morning until half after five in the afternoon. As admission prices are small, the whole family can attend.

What's new?

• A lot of things happened to speed the gaiety of life just before Christmas, for New Yorkers are still busy catching up with the various forms of entertainment planned and offered by the maestros of the hotels, restaurants, cafés, and clubs.

Sherman Billingsley finally rewarded our months of patient waiting and opened his new Stork Club at 3 East Fifty-Third Street. It's a more glamorous Stork Club than ever, if you can believe that. Lita Grey Chaplin heads a Continental revue, for which Buddy Wagner and his Internationales provide the seductive music.

Another satisfaction was the opening of Chez Marianne at 152 East Fifty-Fifth Street, which drew a large and very good-looking crowd. Very gorgeous decorations by Maurice Chalom—a sort of silver lacquer effect with touches of turquoise and aubergine.

Ben Marden got ambitious last month and sprang a brand-new revue on Broadway, at his Palais Royal. Albert Kavelin opened melodiously at the Tavern-on-the-Green in Central Park. Eddie Davis introduced some new numbers—without a blush, as usual-at Leon and Eddie's. Those boys are always adding novelties, and the entertainment there at night is practically continuous. What with the Three Harmony Boys; Addie Bailey at the piano; Mary Ann Mercer obliging with ballads at your table; Charlie Drew conducting his Merry Music Masters; and every now and then that Cuban Rhumba orchestra of Godoy's well, you can see that it's a good show. Leon and Eddie's is frankly for your rowdier moods, but, make no mistake, you can dine and wine there well, too.

Let's go



• I mentioned some weeks ago (all too briefly), the charms and attractions of the Netherland Restaurant and Bar. I

have a pretty certain feeling that here is a place where all of us will go again and again, long after it has ceased to be a novelty. How any one could tire of it, I'm sure I don't know, and I think you'll agree that the Sherry-Netherland has contributed something to the pleasures of New York in this room. It is none of your smarty madhouses, with service hectic and much rushing to and fro. Rather is the blessed contrary the case, which is exactly why I like the place so much. The decorative scheme is charming—a triumph by the architects, Schultze and Weaver-and a delightful background for the chic gowns of the ladies. Picture white formica walls; sleek black pilasters reaching to a chartreuse-green ceiling; saturn-lites of nickel-silver, crystal, and black enamel casting a soft glow; white Venetian blinds shading the great windows that give

the town

on the Avenue, setting off the simple green of the draperies. A double stairway leads from the semi-oval ground floor of the restaurant to the mezzanine, which is also set with little tables. In the bar, for contrast, black predominates. Walls are of black formica; the trim and the bottle cabinets nickel-silver. White formica with black top makes the standing bar. But there are also numerous tables for guests who are leisurely, as well as thirsty. Drop in at the Bar at any time after eleven in the morning. The restaurant is always a good choice for lunch, cocktails, dinner, or later on. Gypsy Markoff, who coaxes the most exotic of strains out of an accordion, is a feature of the cocktail hour. She is assisted by a colourful group of artists-Harry Lennon, who sings and plays the guitar; Maximilian, the violinist, and Louis, the bar pianist. Alexander Haas and his orchestra play during lunch, late afternoon, and the dinner hours. Probably you'll find it rather a relief to discover one place where the music is especially sympathetic and where, for a change, there is no dancing. Leo Deslys and Keno Clark sing after the theatre.

Don't fail to try the Sherry-Nether-land Cocktail, perfected after years of research and based on a secret formula. Chef Theophile, I may add, has devised some delectable hot and cold hors-dœuvres which accompany cocktails served at the tables in the restaurant. On the cold side, stars are given to Shrimps Neva, stuffed eggs, and stuffed olives. On the hot side, to Monte Cristo sandwiches, angels on horseback, bouchées ravigote, and barquettes favorites.

Equitation

• If you live in New York and are interested in horsemanship, either practically or theoretically, you ought to know about The American Equestrian Society. It was founded by a group of men and women who are enthusiastic about this sport scientifically known as equitation. If you would like to join, you might send in your application to the secretary, at 316 East Ninety-First Street. The dues are only about \$2.50 a year. Members are entitled to receive the bulletins published by the Society, as well as a pair of tickets to each of the lectures planned. Last month, Captain V. S. Littauer spoke on "The Position of the Rider." On January 15, he will lecture on "The Control of the Horse," accompanied by a practical demonstration by the Students of Boots and Saddles. The February and the March lectures will be delivered by Captain Sergei N. Kournakoff, Tickets of admission may also be had for non-members at about \$1 apiece. As all the lectures are given in the riding-ring at the Ninety-First Street headquarters, where space is limited, only two hundred tickets can be sold.

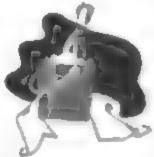
Gilded era

· Discovered—an antidote for the swift passing of time in this mad town, said antidote being warranted to give a single hour the restfulness of two for lunch. I was moved to go there one day after the previous evening spent seeing "Gold Eagle Guy" had put me in a gilded-plush mood. The Murray Hill Hotel is, I suppose, one of the few remaining retreats of the 'Nineties. Perhaps you already know its famous old-time bar just below street level. But, if you are looking for real peace and quiet, search out the big dining-room on the main floor. Gently splashing fountains; masses of palms; a few haughty canary-birds in cages-these are the props. The waiters seem bent on no other mission except that rare one of service, and the food is as good as you could wish-hearty, substantial fare. Evidently, those who go here have mastered the secret of leisure, for I saw a whole great room devoted to billiard-playing. This is the after-luncheon diversion.

The carom club

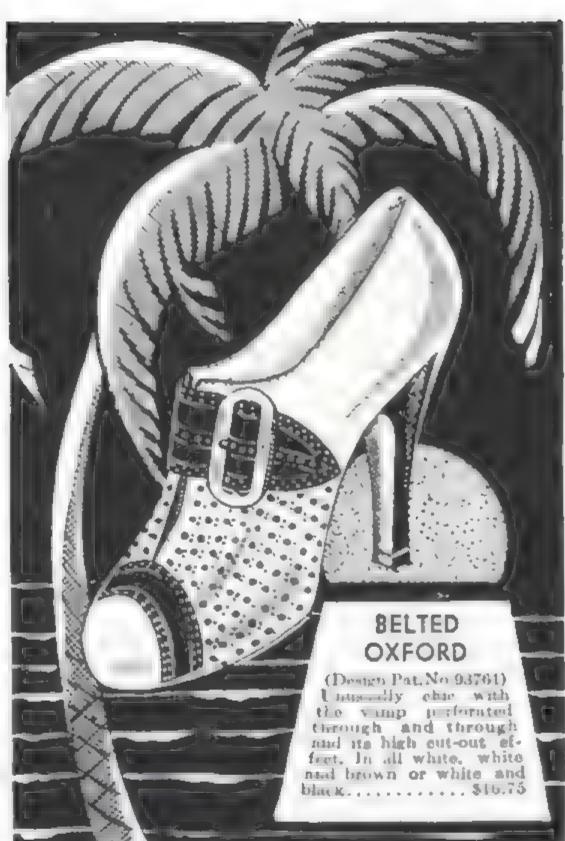
• Billiards is a game that has lately become fashionable up-town, I've noticed, and women have also invaded a smart billiard room—the Carom Club. This Club is now chicly installed in one of the suites of the Waldorf and is frequented by both men and women representing a crosssection of society and the arts. They generally go in for pocket billiards, a sort of neophyte stage leading ultimately to the caron variety. Although the two games are radically different, the fundamentals of both are similar. Pocket billiards involves the shooting of fifteen balls into pockets at the corners and the sides of the table. Carom billiards is played with but three balls, the object being to score a point by so striking one ball as to make it carom off the others. Learning is not difficult, and expert instruction is always available at the Club. Expert yourself or not, however, you can get a lot of fun and relaxation out of an hour or so spent in this way.

For the discriminating



• New York has places a-plenty for lunching and dining, but still only a comparative few that measure up to the old

Continental standards of distinguished cuisine and service. Suppose you want to go where the surroundings are quietly sympathetic, the service unobtrusively perfect, the dishes prepared and the wines served with love and care. It is a question not to be answered lightly—but I think you'll make no mistake by going to L'Apéritif. It is that smart spot with the lime-yellow front on East Fifty-Fifth Street (Continued on page 14)



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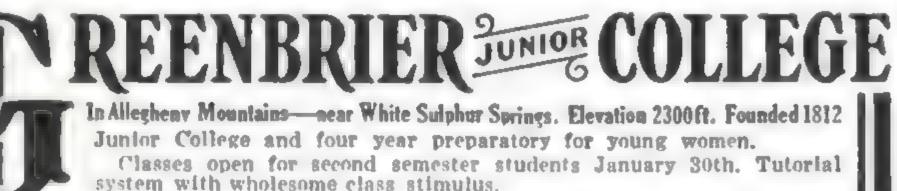
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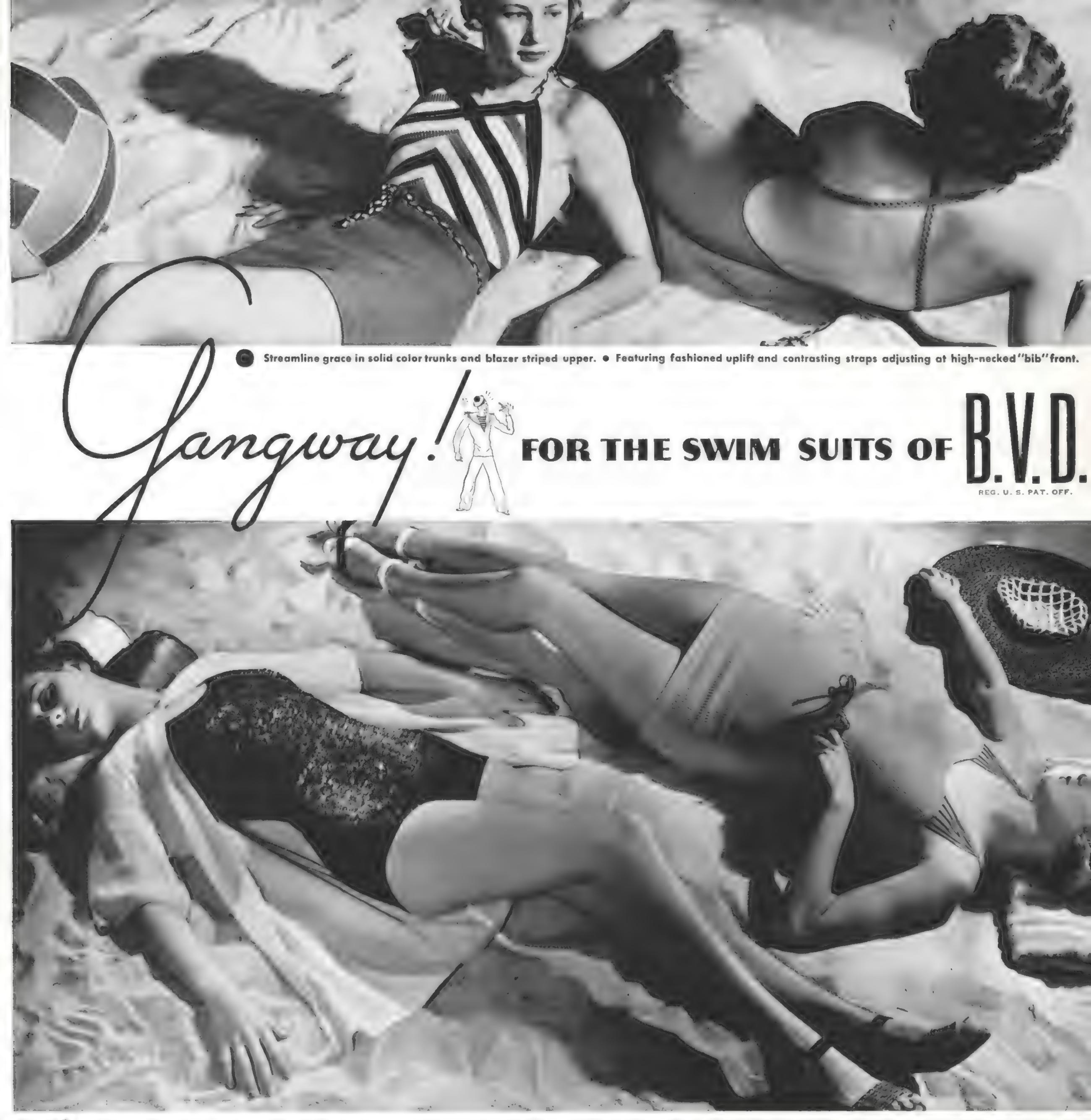
(CONTINUED FROM PAGE II)

between Madison and Fifth. Léon and Grégori will welcome you, and you can confidently leave the menu to them. They are positively geniuses at devising something to please, whether it be for diner à deux or a large party. If I may suggest a cocktail, try the special "L'Apéritif." What the bartender does thus to improve good Bacardi, I'm not sure, except that the result is smoothly satisfying.

It is at this restaurant that you can order my favourite Boula-Boula -a most excellent soup combining green pea and green turtle. Then there are various entrées that Léon and Grégori do exceptionally well, such as breast of guinea-hen with

wild rice and raisins, accompanied by a Chablis sauce. Caneton de Long Island à l'orange is always a good choice, with those exceptionally thin crêpes Suzette for a sweet. For lunch, there are often whitebait and oystercrabs, with buttered Boston brown bread and a Lorette salad; or chicken' hash with broccoli; or ravioli or gnocchi in the best Italian manner. There is no entertainment, no dancing. Just a connoisseur's choice of food and drink, and the service all that it should be. You may order either à la carte or à prix fixe at L'Apéritif. This is also a good choice if you'd like a pleasant place to give a private party.

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SAKS FIFTH AVENUE

Chicago

V O G U E

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JANUARY 1, 1935

THERE ARE THREE VOGUES
THE AMERICAN, FRENCH
AND BRITISH EDITIONS

EDNA WOOLMAN CHASE

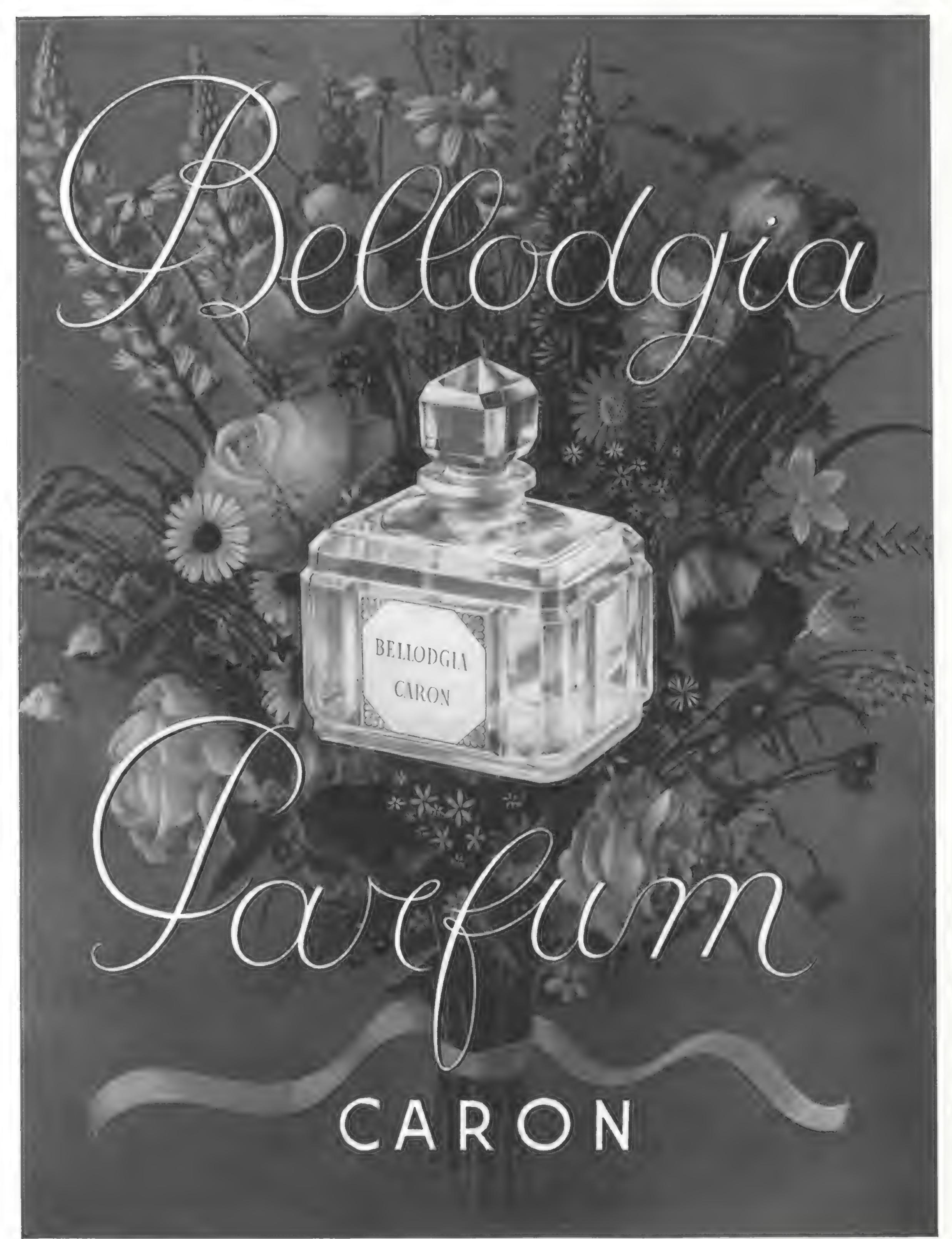
Editor-in-Chief of the Three Vogues

Alison Settle—Editor of British Vogue

Michel de Brunhoff—Editor of French Vogue

GRAFSTROM DREW FOR THE COVER OF THIS ISSUE IS WEARING B.V.D.'S KNITTED BATHING-SUIT, RIBBED AND SOFT AND MADE LIKE A LITTLE DRESS WITH A DRAW-STRING THAT TIES IN A BOW AT THE NECK AND CROSSES OVER A DEEPLY CUT-OUT BACK, YOU WILL FIND THIS SUIT IN PRACTICALLY EVERY COLOUR COMBINATION UNDER THE SUN AT ALTMAN'S IN NEW YORK; MARSHALL FIELD'S, IN CHICAGO; AND BURDINE'S, IN MIAMI









HORST, PARIS

Yvonne Printemps, Noel Coward, and "Conversation Piece" have started a Regency landslide, here and in Europe. English Regency, not French. And if you want to know what that looks like, go to the Beaux Arts Ball this year. Or look at yourself in the mirror when you wear that green straw Schiaparelli bonnet from Bergdorf Goodman at the top of the page, with its Regency source right next to it. Incidentally, a pure brow is a lovely thing, but look out for it when you put on a bonnet like the one from Agnès, above, right—which we publish as an object-lesson. It cries for bangs. To return to "Conversation Piece," we wish our men would go a triffe Regency themselves.

It used to be an insult to call a woman a "frail," but now, around Paris, it's practically the new ideal. Ever since pale, fragile Miss Ba (see page 34) has been drooping through "The Barretts of Wimpole Street," women are going "weaker sex" with a vengeance. The vapours—with their attendant smelling-salts—are not far off. That, and easy weeping, and wan little smiles. One week-end in the country, Madame Jean Bonnardel—usually the chic terrier—came down to dinner in this complete personification of the tired type. Her hair in bangs (done by Antoine); her dress a floating Vionnet "night" gown; Grecian sandals on her feet, and her gestures borrowed from 1840. This can be appealing; but perilous if you're horsy.



London Jakk after dark

DEER through the walls into the private lives of almost any family in Mayfair, Belgravia, or South Kensington, on any winter's evening, and you will find the entire household busily preparing to entertain—or to go out and be entertained. So strong is the habit of filling the evening, among the English, that the preliminaries bathing, dressing, and then looking about for something agreeable to do—are almost a nightly ceremony! When the Frenchman goes out, he makes a night of it, returning only with the dawn, but, as he does it rarely, he has given his beloved Paris a reputation for the wildest, gayest, and latest nights. Londoners, however, go out every night, and so they usually go to bed moderately early. It is, therefore, life at night, rather than night-life, that casts a glamour over present-day London and makes it the envy and astonishment of every one.

But a subtle change has come over British night-life. Any night that you go to dine at the Savoy Hotel, you will find every table in the big room taken. There are the usual family parties with both young and old people dining out instead of at home, tables of two and four young people dining together, and the usual brigade of men in white ties—a uniform in London after dark—and women with very low-cut dresses. And there is also that extremely smart woman that everybody turns to look at as she passes down the room, and the ever-increasing number of foreigners who have discovered London before London was aware of their presence—all newcomers to the feast.

If you listen to the conversation of these foreigners, at the next table, you will hear them tell each other how wonderful the food is (as they smack their lips over grouse cooked in cream and those wonderful wines from the Savoy cellars), and you will hear them discussing the pretty women coming in to dinner. (But, if they are French, you will hear them say that, though the women are so pretty and well dressed, they are badly coiffed, for Frenchmen are used to women with hair dressed in an excessively neat way that really isn't at all the fashion in London.)

When you stop looking at your neighbour, you will be vastly entertained by the cabaret show that comes on at about nine-thirty, with really excellent turns, the like



of which could not be bettered in any music-hall. In fact, all of these artists come from the music-hall stage (formerly, a very distinguished part of the English national theatre). But, as it is no longer the fashion to go much to music-halls, the best turns are now seen in revues, and the rest have broken into the "restaurant circuit," so that London is flooded with vaudeville entertainment after dark—with a dash of "Les Girls" generously sprinkled over all.

"Les Girls" have become an institution in London. There are "Les Girls" at the Savoy, more of them at the Dorchester, and still more, from Monte Carlo, at Grosvenor House, where, in the Silver Room, a charming little revue is staged, featuring girls, girls, girls. Just as the late Flo Ziegfeld used to "glorify the American Girl," so the London restaurant keeper now features "girls" as his chief attraction (very Edwardian). Judging from the crowded room at the Savoy, and the equally crowded and brilliant one at Grosvenor House, one would think that these two places—one for dinner and one for supper would take care of all the grandly dressed crowd out in London for the evening. But that is far from the case. At the same time, there are supper and a show on at the Dorchester (with girls), and, at the Café de Paris, the inimitable Yacht Club Boys are drawing a crowd which never tires of listening to their famous hunting song; while both the Embassy Club, a tradition in London nightlife, and the "Blue Train," where there are more turns at midnight, are packed. At the Savoy Grill, too, you will be lucky to get a table for supper if you haven't booked it in advance; and at the Carlton again, after all these years, the supper hour is very gay. Everywhere, there are crowds, crowds, crowds.

London has lately acquired a new touch—to beckon you through an open doorway. If you pass down Jermyn Street, you catch a glimpse of the diners in The Apéritif, through the open door—in front of which stands the most impressive doorman in town. Any day, you can see people having cocktails in the lounge of the Berkeley, quite visible to the passer-by in the street. Young ladies stand outside the Carlton Cinema dressed as Cleopatra—or whatever character the picture there may be featuring—to lure you into their side-show. All this is a new phase of London life, giving a new note of colour to the street after dark.

Gertrude Stein, in one of her books, remarks that artists of to-day are usually strikingly well dressed in comparison with those of the last generation, who, whether good or bad artists, were recognizable by their individuality in dress. If you go into the Café Royal any evening, to sit and to talk, you will find that this observation of modern artists is as true of London as of Paris. The artists are there, just as in the days when Epstein and Augustus John could be seen at the same tables, but it is more difficult to pick them out now than formerly. Like everything else, artists have become conventionalized. This celebrated meeting-placewhere one can sit and talk and talk and talk over a marbletopped table—has survived the vicissitudes of a changing London better than most of the familiar landmarks (even though it has been redecorated), and it is as much in tune with life as ever.

But near-by is an innovation, the snack bar at Lex's garage, in a side street, just off the theatre district in Shaftes-bury Avenue. There, you will find club-like accommodations for people to bathe and dress when motoring up from the country and staying in town for the play, a restaurant, manicure, masseur, and a snack bar that specializes in waffles and sausages—all a great innovation for London. But what makes this snack bar different from anything elsewhere are the





people who go there. They have come from the opera, or the play, or sometimes (in the small hours of the morning) from private parties in Mayfair.

I sincerely hope that I haven't misled you, through the foregoing comments, into thinking that Londoners no longer use their homes at night. For the truth of the matter is that the cream of English party-giving has always been—and probably always will be—in the homes of the givers. For one thing, the backgrounds are ideal—great houses with nobility of space, sweeps of staircase, auras of tradition. For another, the British are a "private" race. They like their festivities confined to four walls and the presence of their equals—especially during the formality of the "big season."

When New York is having its big season before Christmas, London is having its "little season"—from November to New Year's. Socially speaking, the "little season" is very gay and just as hectic as the big season in June, but it is different-more intimate, more informal. Lady Londonderry (whose husband is the Air Minister) usually opens this season "officially" by her big "political" reception, which is always very impressive. Since the passing of Stafford House, where, in the old days, the "Duchess Millicent" used to receive at the head of the great staircase, Londonderry House is the only one of its kind left. And Lady Londonderry is about the only "staircase" hostess leftso it falls to her to receive diplomacy, politics, and society on the night before the opening of Parliament and to usher in the "little season." But this is the only function of such magnitude at this time of year.

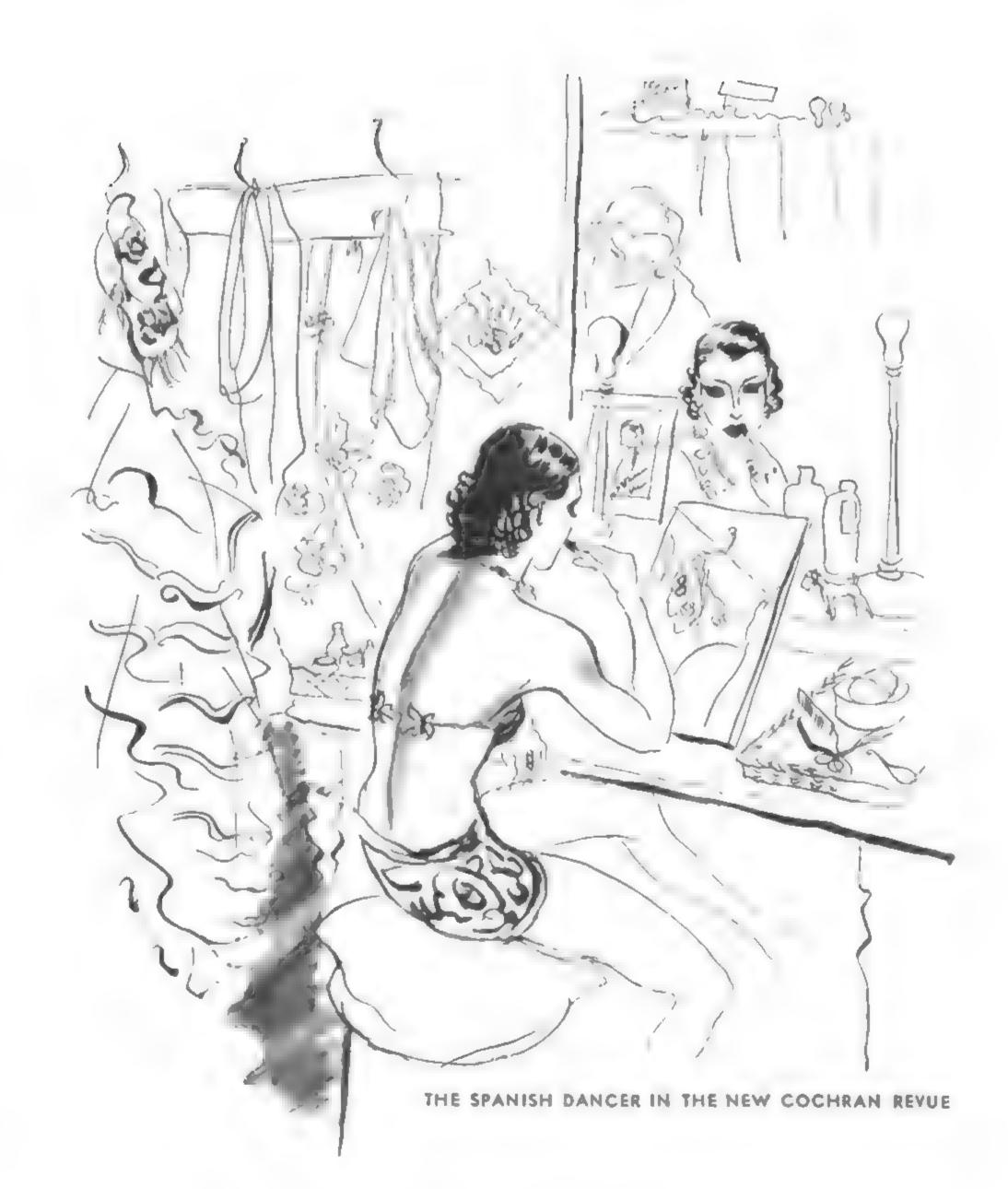
Then begin the charity stunts. These are a distinct feature of the little season—almost a racket now. As every woman in England has a pet charity, works hard over it, and does a lot of good, all is forgiven because of the results. But these stunts here become like the Christmas-present racket—if you give me something, I send you something in return! In the big season, these ladies entertain for themselves—bring out their daughters, give balls and dinners, go to court and to Ascot—, so that there is no



time for charity stunts. But, at this time of year, every small dance, supper party, or first showing of a new picture means putting your hand in your pocket—a two-guinea touch, at the very least. However, if all of your friends are going to gather together every other night or so, and you want to forgather with them, you just pay and like it—or stay away.

The "Merry Wives of Westminster," as Lady Baillie, Lady Evelyn Beauchamp, Mrs. Lowell Guinness, Lady Weymouth, Lady Stanley, Mrs. Euan Wallace, and Lady Warrender call themselves, give a supper party (tickets at two guineas each) which is called a "pay party." The guests are invited (no gate-crashing by people wishing to rub elbows with society), and, as it is one of the gayest parties of the season, every one goes—and pays. The Austrian Minister, Baron Frankenstein, who is one of London's most popular hosts among the diplomats, give a masked ball (for charity) at the Legation in Belgrave Square. And, of course, he knows beforehand that it will be a "go," for every one is so indebted to him for the charming music parties that he gives that nothing he asks is too much. Also, Lady Portarlington, being one of the best loved and most popular women in London, can, naturally, fill the Tivoli for the first showing of George Arliss' picture-"The Iron Duke"—to the tune of ten guineas a seat. And these are only a few of a long list of "pay parties" to which, if you please, one must now, more often than not, be "invited." But hats off to all these good ladies and gentlemen, for they do more good in England—and run the charity game better-than anywhere else. No Englishwoman, however indolent, ever escapes—or ever really tries to—the hold that the poor have on the rich. It is the correct thing to do-like going to church or to court, or to funerals in France.

Other specialties of the little season are the children's parties. Recently, Vogue rang up the "Nannie" of one of the future head-line débutantes of England, aged eight years, to arrange for her to be (Continued on page 84)





THE SILVER ROOM AT GROSVENOR HOUSE

Hamuly over after

THE English love pomp. The English love pageantry. The English love Prince George, youngest son of George the Fifth. And any marriage of high degree contracted by the handsome young Duke of Kent would have filled their hearts with delight and their streets with rejoicing. But now, the English public cup is running over; for the new royal bride, Marina, Duchess of Kent, seems too good, too fairy-tale like in her beauty and charm and breeding to be true.

- Her background is entirely story-like. She was born in 1906 in the Athens palace of her father, Prince Nicholas of Greece; and her mother, the Grand Duchess Helen of Russia, is the daughter of the late Grand Duke Vladimir and granddaughter of the Emperor Alexander II. After a childhood at Athens, with occasional visits to her Russian grandparents in their summer palace at Tsarkoe Selo, came exile in Switzerland, with visits to England and France, return to Greece, then exile again and a finishing-school in Paris. And this autumn, unheralded and unrumoured, romance came to this third and youngest princess (fairy-tale again) in the person of Prince George, who met Marina at the country residence of Prince and Princess Paul of Yugoslavia. And it was love at first sight. This time, the cynics are worsted.
- The young Greek princess has been touched by all the muses. She draws and paints, with a leaning towards the Venetian and Florentine styles; she loves literature (her child-mind was nurtured on English fairy-stories and Greek mythology)—and now, particularly, the theatre; and music, from jazz to Wagner, is vital to her. (This summer, she and Prince George went over from her sister's house to the Salzburg festival.)
- Nor is her outdoor life neglected. Marina—tall and lithe—is a first-rate tennis player and loves riding and swimming. And the gentle art of gardening is very dear to her. She loves, passionately, all sweet-smelling flowers: tuberoses especially, and honeysuckle, gardenias, and tearoses. Flowers without perfumes are dead for her, she says.
- As for the wedding itself, you have probably read by now a dozen accounts of it, and imagined its unparalleled dignity and splendour. The first all-royal wedding of a king's son in England since 1795 is nothing short of an historical moment—and was duly treated as such.
- Molyneux, as you may know, designed the exquisite wedding-dress worn by the Princess on November 29. It was made of supple lamé with a raised flower design in silver, with clouds of tulle held by a tiara, a draped neck, close-fitting sleeves, a princesse line, and a great court train of the same lamé. In spite of its splendour, the

gown had the simple perfection of chic that distinguishes her whole Molyneux trousseau and that only a fine personal taste could have achieved.

- But perhaps you are less familiar with the presents given to the royal young couple. Many of the royal relatives and friends "clubbed together" in their gifts, to prevent duplication. Lady Londonderry and a group of friends provided one of the most important items—the bed-linen from Audrey Parr. Another group combined for a piano; others for Chippendale and Sheraton tables, beautiful old silver, services of glass, and so forth. Jewels, of course, are an important part of the collection. Queen Mary has given her new daughter-in-law the famous Teck pearls (they belonged to the Queen's mother, the Duchess of Teck) and has had them beautifully arranged so that she can make them at will into a long or short necklace, broken by diamond clasps. Into the clasps can be inserted her favourite sapphires, to give a note of colour when desired. (This is the latest invention of the jewellers—to set single stones so that they can be inserted into clips and brooches to change the design and colour of the piece.) From her own mother, Princess Marina received a beautiful tiara of pearls and diamonds and a "stomacher" of diamonds (Russian heirlooms); and from her husband, among other jewels, a bracelet of cabochon emeralds—which will probably mean the return to fashion of this cut of stone.
- Other outstanding gifts were a Herz clip of chalcedony and sapphires mounted in platinum (the Princess likes massive jewellery); a jade-and-diamond cigarette box from Boucheron, with jewelled clasp and hinges; a pigskin toilet-case (especially designed for the Duke by Cartier), with silver gilt mounts; a set of white porcelain-handled knives copied by Syrie from a Wedgwood design; and a vanity-case of "styptor" from La Minauderie, set with sapphires and brilliants. The Duke's taste for old furniture (he is a connoisseur) was gratified by many fine pieces.
- After their honeymoon, the Duke and Duchess of Kent will live at Number 3 Belgrave Square, their new town house, which they have rented from Lady Juliet Duff. It is a spacious, distinguished house of beautiful proportions, and it contains the fine collection of pictures and furniture which once belonged to the famous Lady Ripon, Lady Juliet's mother. The dining-room is especially lovely—painted in two shades of green, with niches holding alabaster swans. The drawing-room is panelled and full of exquisite French and English furniture; and the bedroom is Directoire, with a black-and-gold bathroom by Joseph Sert.

And so, surely, they should live happily ever after!



Her Royal Highness the Duchess of Kent, who, until the historic marriage ceremony of November 29, was the Princess Marina of Greece, was painted especially for Vogue by Carl Erickson. She wears a Molyneux model from Bergdorf Goodman

Brims for Beaches







- Starting with the photograph farthest left on this page, you'll see Agnès new beach hat of corn-cob yellow straw, with a sugar-loaf crown. There are streamers of gaudy awning-striped cotton, tied, not under the chin, but at the nape of the neck—a good protection against fickle beach winds. The lei of real flowers is a mêlée of daisies and nasturtiums
- Agnès, again, made the hat at the left—another of her amusing models for Palm Beach and other sunshiny spots. This hat has a high pointed crown with a silly knob on top and a wide brim rolled up at the edge à la Mexican. The hat is of rough straw, the colour of tobacco, and it's a perfect complement to any of the parus or other native-looking costumes that are dotting Southern beaches





NATIVE

That gay new bathing-suit way over at the left is made of an acetate with a Paisley-like pattern in red-and-green on a white ground. The bracelet-neck ties in a bunchy bow; Saks-Fifth Avenue. The red linen hat is from Sally Victor

The abbreviated coat on the opposite page backs up its chic with wide pleats. It's made of yellow linen, and it's equally irresistible worn over your bathing-suit or over a dress, on or off the beach. You'll find this at Altman

It's smart, this year, to look like a Balinese maiden when you have the figure for it. You might, for instance, wear that horizontally striped-and-figured crêpe costume opposite—a beach skirt over a bathing-suit; Best

If you want to go native (lots of people do), wrap around your waist the raspberry linen beach skirt shown at the right on the opposite page. Under it, wear bathing-suit pants to match the brassière top; Saks-Fifth Avenue

Gauguin might have designed the splashy cotton print used for the first evening dress on this page. The huge white flowers are on a blue ground, and flat white shells anchor the neck and look like a necklace; Jay-Thorpe

The washable evening dress (second, on this page) has bright field flowers printed on bumpy white piqué, huge flowers in front, and a velvet sash in back—enchanting for tropic nights; Best, New York; Neiman-Marcus, Dallas

For the serious swimmer, there couldn't be a more practical suit than the one at the left. It's a U. S. Rubber suit, with blue trunks striped at the sides and a striped top that is laced in the back. This is from Bonwit Teller

RUSSIAN STAGE Noted by Pearl Binder

moscow beautifully decorated in honour of Theatre Festival . . . banners of welcome in four languages at hotels and in every theatre . . . however, guests have come from fourteen countries . . . amusingly cosmopolitan crowd . eminent dramatic critics with noble beards ... pretty American actresses ... imperturbable English correspondents . . . pompous French playwright and his wife accompanying their newly married son and his bride on their honeymoon . . . N. M. S. and ravishingly beautiful bride hold hands tenderly under eagle eye of Maman . . . brilliant sunshine for whole ten days of the Festival . . . wrinkled peasant women selling gorgeous flowers on the kerb . . . every one in white . . . sun-baked children paddling tiny canoes on

House coincides with gigantic demonstration on Red Square in honour of International Youth Day . . . streets flood-lit and en carnaval . . . flowers, banners, music . . . impossible to get through streets at all except by joining procession . . . inside Bolshoi Theatre equally exciting . . . distinguished audience to see

the Moscow River . . . can see the glittering gold

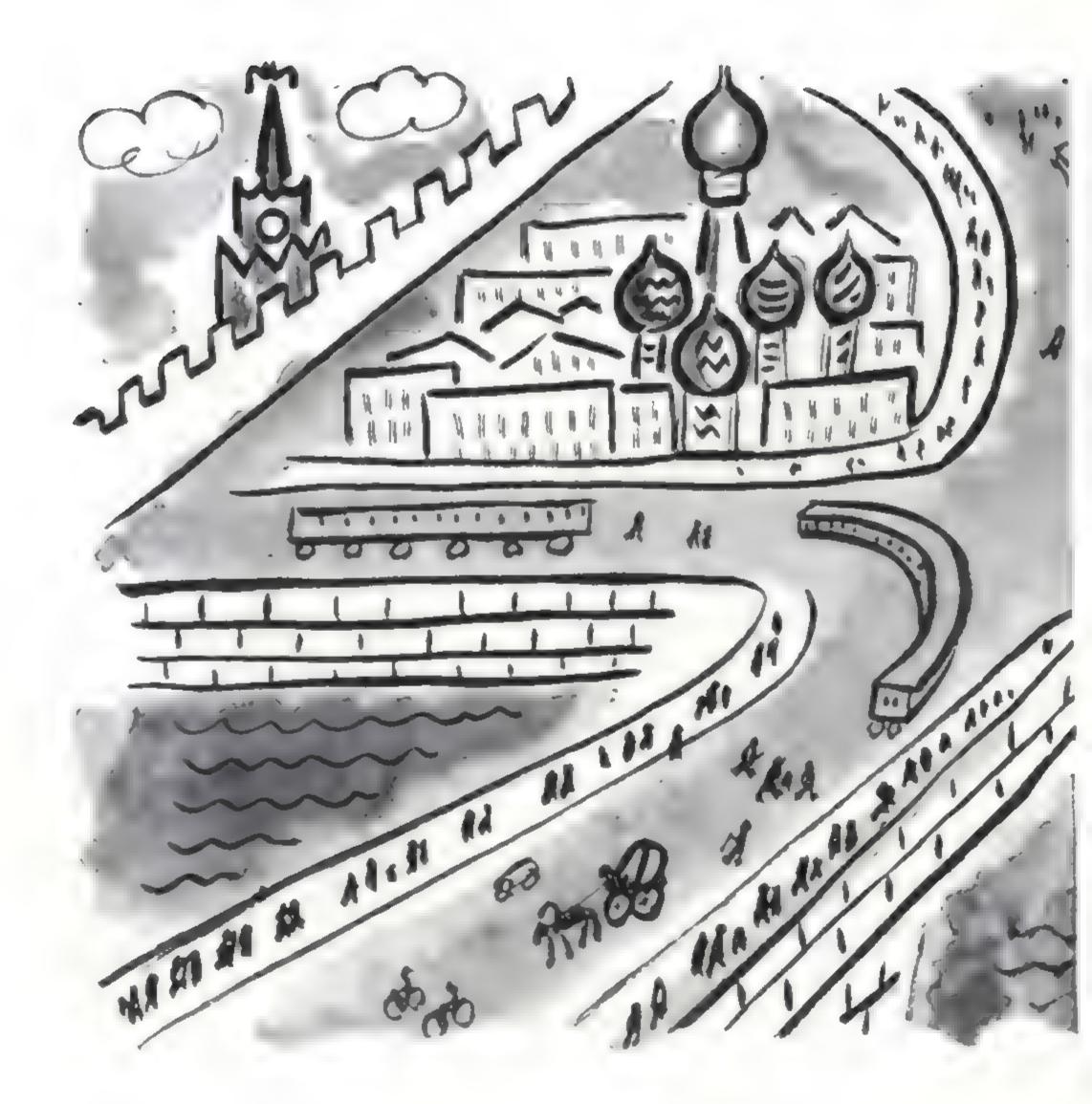
cupolas of the Kremlin across the river from the win-

dow of my room . . . and at night there is a soft haze

over Red Square, through which the grotesque towers

of Saint Basil's cathedral loom grimly.



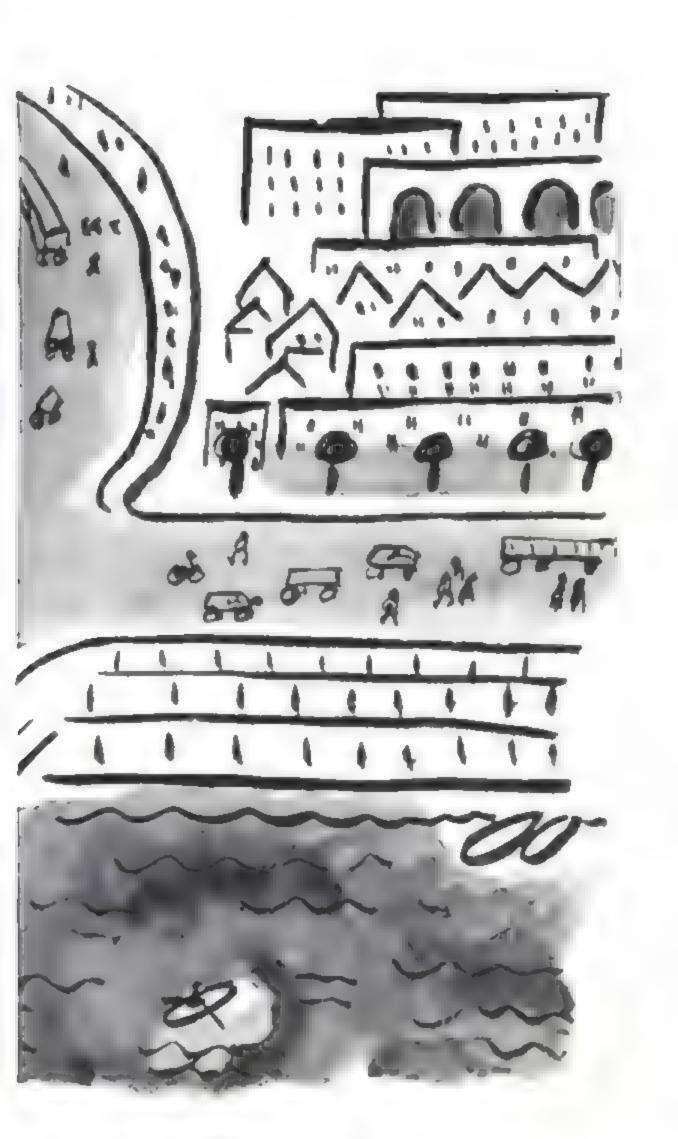


"Prince Igor." Magnificently rococo theatre, acres of gilt and Imperial chandeliers, just as was before the Revolution . . . everybody there . . . climax of spectacle the superb ballet in Act II. Crescendo supper at 2 A.M. . . . bed at three.

second day—"Intervention" at the Vachtangov Theatre... produced by Simonov... theatre, classic modern... simplified and restrained... exquisite production of French intervention at Odessa in 1918... inclined stage used... décor in brilliant ultramarines, yellows, greens... Russians take theatre very seriously... animated crowds promenading foyers after each act... men very handsome in snow-white roubashkas... girls in print dresses... muslins... quantities of military uniforms... every one has opera-glasses... late performance... bed at two.

Baltic Fleet, whilst we were sunning ourselves on steps of Moscow River . . . we are invited to a birth-day party to-morrow evening . . . Mihail's Saint's day . . . conversation difficult . . . very little German . . . almost no English . . . mainly pantomime . . . "Spring Day," a new film at a new cinema, where there was also a music-hall performance and dancing . . . also very good news film of Sports Parade, with absurd and delightful close-ups of Maxim Gorki and Stalin on the tribune . . . danced until 3:30. Bed at 4:30.

one of the best things in Moscow... run on State grant by Natalia Satz, with full company of grown-up actors, dancers, and full orchestra... play we saw was "The Negro Boy and the Monkey," a mixture of drama, ballet, mime, music-hall, circus, and cinema (animated cartoon)... rapturous audience of tiny





children in print frocks and long stockings . . . the girls distinguished chiefly by large bow on topknot . . . theatre decorated with amusing friezes on white bunting in bright colours . . . action takes place in the audience, as well as on the stage . . . chief performers a lady ostrich and a lady chimpanzee . . . excellent clown, not unlike Harpo Marx, who made tunes on a lion's tail and a clothes-brush . . . during interval, small boy solemnly patrolled gangways of theatre hearing large sandwich boards, "If you don't understand anything, please ask me." . . . Vecherinka (evening party) at Mihail's house . . . gay evening . . . supper of sturgeon . . . tomato and cucumber salad . . . quarts of sweet Caucasian wine . . . endless toasts . . . guitar music . . . room decorated with sentimental French prints à la Boucher and photographs of Lenin as a baby . . . walked home under starry sky by banks of Moscow River singing latest Soviet fox-trot every one is singing. . . .

> "Ou samavahra ya y moya Masha A na dvoryeh sovsyem oujeh tyemno . . . Ou samavahra tak quipit strast nasha . . . Smeyotsa khitro mesats nam v oknoh. . . ."

about the saucy Masha, flirting over the samovar . . . Bed at 3:30.

FIFTH DAY—Shakspere's "Twelfth Night" at the 2nd Art Theatre . . . white and gold architecture on classic lines . . . décor by Favorsky . . . in amusingly skeleton Florentine . . . light airy production . . . good buffoonery . . . heavenly music . . . drop-curtain covering lower half of stage only . . . so that you can see flats being hauled up into flies . . . white curtains (brick-patterned) representing walls, suspended from gilt beams . . . drawn aside frankly when actors enter building . . .

ingenious use of space in all sorts of different ways... stage revolves in view of audience... Malvolio played superbly by Azarine, famous Russian comedian... Bed at 3 in the morning.

SIXTH DAY—Rimsky-Korsakov's "Tzar's Bride," at the Stanislavsky State Theatre, a pleasantly modern building in egg-white with sherry coloured curtains, set in a big flower-garden . . . lighting from three rings of concealed lights in roof . . . inset boxes . . . opera about Ivan the Terrible . . . grouping and stage pictures glowing and brilliant like illuminated early missals. Production not at all in classic operatic manner . . . every actor in chorus has own special rôle in miniature . . . mass effects extraordinarily good . . . Bed somewhere around 2.30.

SEVENTH DAY—Preview of Dziga Vertov's new film, "Three Songs about Lenin," at his studio. Unique and fascinating Oriental music effects . . . some interesting photography and montage . . . "La Dame aux Camélias" . . . production by Meyerhold at small theatre . . . (his new theatre, in form of big circus built round lowered arena, is not yet completed) . . . no drop-curtain . . . diagonal sets . . . every device used to break down barrier between stage and audience . . . masks used . . . good costumes set boldly in period of 1870 . . . Bed at 3. (Continued on page 74)













SMO(K FOR DINNER

Victor Stiebel, the young Englishman who showed his collection so successfully at Altman's, has designed a new type of hostess dinner-gown. This one, worn by Miss Elizabeth Jenns, has a black satin skirt and white satin smock that may have a coral sash in front. Jewels, Paul Flato; mirror, Westport Antique Shop



BY ROBERT LITTELL

DACK in the dim recesses of the past, they tell us, people were amused by one another's conversation. Talk, in fact, was sufficient incentive for any party. And a man was considered a desirable guest in direct ratio to the wit and weight of his words. Beauty, then as now, went a long way for the women, but even they were expected to converse. Outside of a small orchestra for balls and a large soprano for formal receptions, organized entertainment at parties was considered neither civilized nor adult. And everything conspired to make the guests work for their meals.

Now, we have either nothing to say or no desire to say it. Or rather, no need to say it, for the air is filled with canned words and canned songs, bridge, talkies, and concerts. And panic is apt to seize any hostess who dares depend entirely on an evening of conversation. What, she cries, will they do when the dinner is over? Alas, her panic is justified, for you can count on the fingers of one hand those marvellous individuals who can carry a party by their talk.

Something, obviously, had to be done to save the race from yawning silence at parties or, what is worse, from the stutter of the radio or the creaking of gilt chairs at joyless musicales. Something had to be done, and—in the 1930's—a few imaginative women did it by making it their business to supply entertainment for private parties.

A memorial to these ladies who run entertainment bureaus might not inappropriately be in the form of a glassenclosed exhibit in the Natural History Museum, beside the wax-and-wig groups which show to school children how Choctaw families prepared their evening meal. It would have to be a large exhibit, large enough to seat a dinner of eighteen life-size dummies. The school children of the future would press their noses to the glass, while teacher, in a pained educational voice, told them how their ancestors behaved when they wanted to give each other pleasure. But teacher, though she called the children's attention to the fact that each male dummy was sandwiched between two females (and vice versa), though she pointed out the small silver instruments (more than there are clubs in a golf-bag) with which they put food into their mouths, though she explained that at the coming of the roast each head mechanically turned towards its neighbour

on the other side—though she did all these things, and added that there once actually existed men and women who worked very hard to get invitations to such a party, she could never recapture the full flavour of a formal dinner, 1933 model. A form of amusement which I, and thousands of fellow sufferers, hope to see, within our lifetime, as extinct as Tyrannosaurus Rex.

The chief sufferer is, of course, the hostess herself. I have never understood how she survives that arctic moment when the men, delicately perfumed with Napoleon brandy, shuffle in to join the ladies, and the whole business of small talk between the heavy-lidded sexes begins all over again. And I understand perfectly why, the next time she musters courage to give a party, she calls up the entertainment bureau and says, in effect, "The art of conversation is dead in America. And I shall be dead, too, if any more people come to my house and pretend to enjoy talking to one another until that magic hour when it is not rude to go home. So please send me, Tuesday at nine, something, some one to keep them amused."

The efficient ladies of the entertainment bureau, of whose resources the picture on this page is not an exaggeration, immediately dazzle the hostess with possibilities. She is quite right, they tell her in the first place, to offer her guests something better than mere food and words, or the opportunity of losing money at backgammon or bridge. There is no smile in the world like that of a contented guest. And the trend, the tendency of to-day, where parties are concerned, is all away from formality and towards putting on a good show.

She doesn't want music? To her the entertainment bureau offers—to mention only a few items from its bottomless grab-bag—sword-swallowers; monologists; magicians; mind-readers; young ladies who can guess your latent gifts and secret sorrows from a scrap of handwriting; genuine kilted Scottish bagpipers to pipe in the guest of honour; Nubian slaves from Harlem (standing six feet four in their leopard skins) to carry bowls of flaming punch; Chinese jugglers who throw constellations of gold and silver objects into the air; a private (Continued on page 76)



PERSONAL APPEARANCE

Mrs. John R. Fell (sketched at the left on the opposite page) wears a dress that is charmingly reminiscent of the days of starched crinolines and crisp frills. Yards and yards of black net went into its making, and it's trimmed top and bottom with exuberant little pleatings. This is one of those dresses that can be worn and worn, for it's just right for innumerable evening occasions. You will find this in the Salon de Couture, at Bonwit Teller

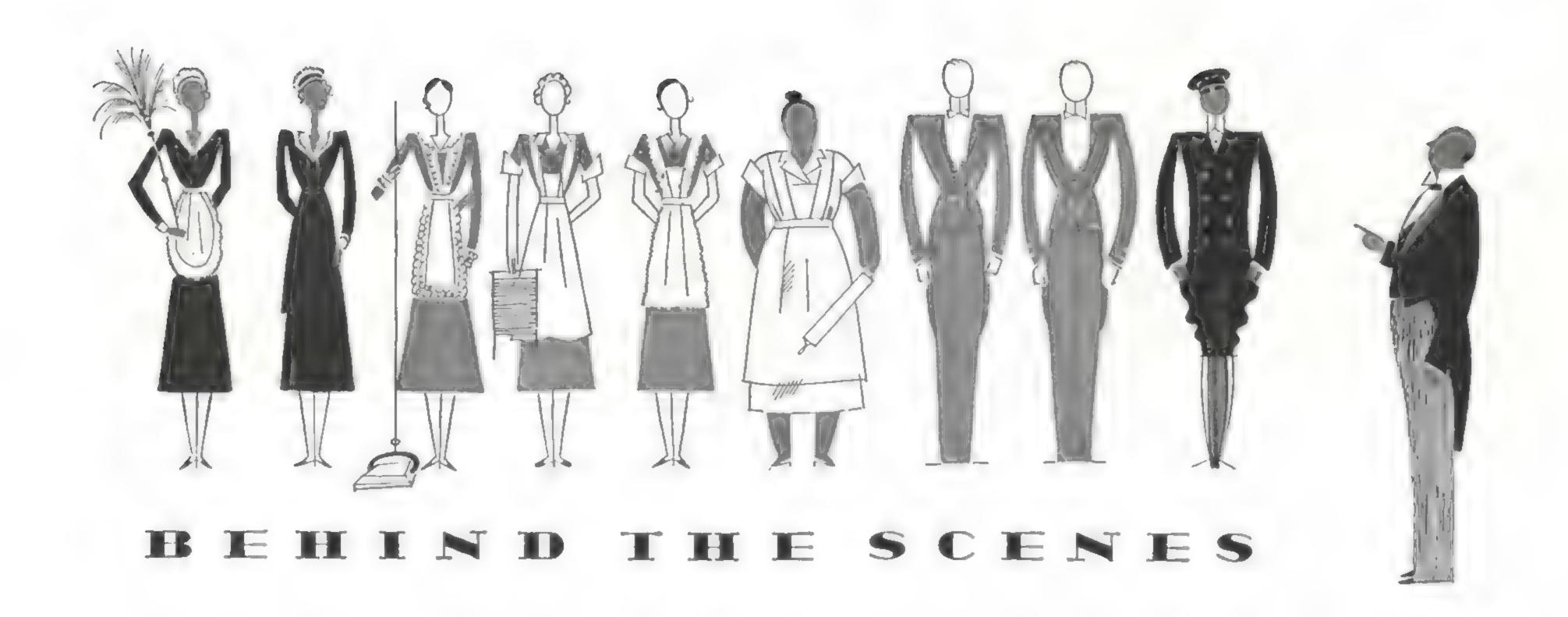
Miss Dorothy R. Fell (at the right on the opposite page) is also wearing a dress with a picture quality out of the past. It's made of a sky-blue faille taffeta like those stand-all-alone silks that our grandmothers wore, and it's draped into an 1880 bustle at the back and has a flowing skirt with a crisp little train. The off-the-shoulder line is another appealing feature. This becoming model is available from the Design Studio at Bonwit Teller

Mrs. Baldwin Browne (in the sketch at the right) tops her slim, moulded evening dress of black and white crêpe with an enveloping wrap made of putty-beige Lyons velvet. It has a full, cape-like collar of heavy cord fringe and enormous sleeves. This is a wrap in which to make an entrance and a wrap to wear with any evening dress—as a formal wrap should be. Muriel King designed both the dress and the coat, and you will find them at Altman





BAMBOO BLINDS SHADE THIS BLUE-AND-SILVER TABLE FROM THE BRILLIANT SUN OF A PALM BEACH NOON



ever you are, and it is one temptation that Vogue never resists. The skilful running of a vast house is to us a matter of the utmost fascination, and lately we have been conducting a series of almost fluoroscopic examinations of the inside workings. What combination of forces gives one great house a real personality, while another is just a well-run establishment? What changes have been brought about by the blessings of Repeal? What new things are there for servants and service? Who makes the best servant, anyway? These were the things that were buzzing around in our brain when we took our plunge behind the scenes.

We discovered that, as we suspected, routine doesn't change much in the servant world, at least in the great houses. The trend towards simpler food, which we found everywhere, by the way, in houses large and small, doesn't mean any less work. It takes just as much skill to cook plain food divinely as it does to strew aspic roses over everything. It was interesting to see that, in general, most of our authorities seemed to have reached the same conclusions, so far as the nationality of servants is concerned. English butlers are the top, in all matters affecting the front of the house, and no one can do better by the master of the house than the well-trained Englishman. But, as a rule, these impressive butlers won't work as hard or do as much behind the scenes. This is especially true if they have been trained in England, where servant etiquette is so clearly defined that it is practically an insult to ask one servant to do something that belongs in another's province. A French butler usually works hard and has an almost invariable way with flowers and table décor. Scandinavians are good men servants, and Scandinavians also seemed to be the general preference for women servants in houses that are staffed chiefly with women, though the Irish make excellent maids, too. One of the most difficult type of servants to secure is the successful cook-valet-houseman for a bachelor establishment. An Englishman is seldom good at this, but a Frenchman or a Filipino is.

We couldn't find the name of any infallible agency to supply these perfect servants, in case we wanted a staff delivered at a moment's notice. Such places may exist, but every one who hires servants seems to agree that it is largely a matter of take-a-chance. At one vast house, each servant is presented with a printed schedule of his hourly duties the moment that he is hired, with special little admonitions about cleanliness being desirable. These schedules used to read that all the servants must be back in their quarters by ten o'clock at night, but it was found necessary to give that up. In another house, all the men servants are under the complete charge of the butler, all the women under the housekeeper. This house is completely regimented, with a head for every department—parlour-maids, kitchen, housemaids, and so forth, each one responsible for those under her or him and accountable in turn to housekeeper or butler. This masculine-feminine division doesn't always exist. Sometimes, the housekeeper may have sway over the men servants, too, but that doesn't always work for harmony.

We found one definite opinion prevailing in every place we went, and that is, if you leave even the best cook or chef to his or her own devices, you will get monotonous food. The hostess who goes over every menu with her cook gets the best results. If she is in a hurry, the cook's book with suggested menus can be put on her dressing-table every night, but she always takes time to go over it and make suggestions. Another absolute essential is to keep a complete list of the guests and the menu for every party, even small ones. Every one is agreed on this, and it is a rule applicable to small houses, as well as large.

One hostess who has a charming house and gives outstanding parties says that her first rule is Write Everything Down, and she thinks it is an especially good one for young housekeepers to follow. If she is only going to have five people for tea, explicit orders for the

^{• (}Opposite page) A cool serenity that defies the Southern sun has been achieved in this combination of deep blue, stark white, and silver. Laurence J. Colwell designed the bamboo screen, the furniture, the wire urn, and the fruit and palm leaves in white and shining silver. The linens were made by Mosse especially for this setting. The glasses are Fostoria's "Festoon" design from Bloomingdale's. The silver is The Gorham Company's "Rose Marie" pattern. Bergdorf Goodman has the shell cigarette boxes; Rena Rosenthal, the white plates

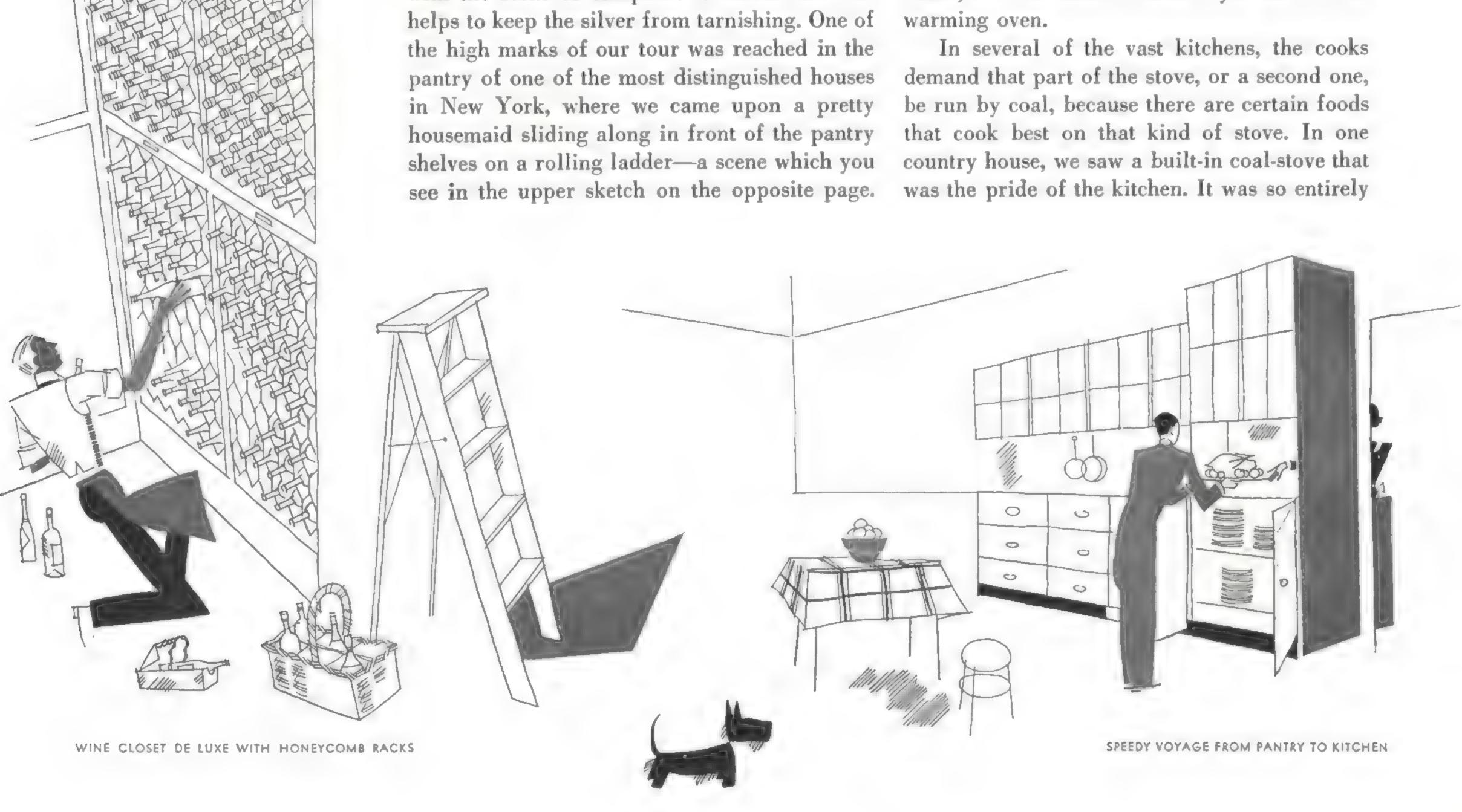
cheese biscuits and the tiny rolled sandwiches are all written before. When she is giving a big party, she makes memos to herself in legible handwriting of details that occur to her at the last minute while she is dressing, then tacks these up in the pantry where the butler consults them.

As for maid's uniforms, the large houses seem to cling unanimously to black for the evening. Dark maroon is smart, and pale grey is seen in the afternoons, but black seems the most fitting part of the formal picture. One hostess matches her maid's uniforms to the colour of her dining-room and drawing-room walls, but it looks a little dressed up, and the butler comes in and spoils the picture anyway. In the country, of course, things are different, and light, fresh colours blossom forth.

If the routine of service doesn't change, equipment for it does, and the contrast between the kitchens and pantries installed several years ago and those to-day is amazing. Of course, every well-equipped pantry in a large house has its massive safe, where the fine silver goes. But, the newest ones are concealed behind doors that look as though they were part of the pantry cabinets—so you Would Never Know! The butler keeps the combination to the safe in his little book. When the doors swung open in one vast green-baize lined safe, filled with rows of massive silver pieces, our nose was assailed with the scent of camphor. It seems that that helps to keep the silver from tarnishing. One of the high marks of our tour was reached in the pantry of one of the most distinguished houses in New York, where we came upon a pretty housemaid sliding along in front of the pantry shelves on a rolling ladder—a scene which you see in the upper sketch on the opposite page.

Almost all large modern pantries are equipped with warming ovens—in apartments, as well as houses. And a sound idea this is, too, for it prevents plates and platters of food from becoming chilled in transit. (Gossip note: In one of the most beautiful of New York houses, the food always arrives at table lukewarm, and it is one of those things that seem to stick in people's minds. Which reminds us of Lady Mendl's dictum-"If something hot is to be served at my table—it must be hot, hot, HOT!") One of the most satisfactory of these warming units has an opening above, so that the kitchen-maid can pass things quickly through to the footman in the pantry. You can see this arrangement in the sketch directly below.

In one kitchen, where there are three cooks and a fourth is brought in for parties, the head cook swears by something known as the Kitchen-Maid, and won't move from town to the country unless it accompanies her. This is a gadget that mixes mayonnaise, whips cream, opens tins, and does everything but button up the back of your dress, so far as we could see! In one beautiful pantry, a modern triumph of chromium and gleaming white, we saw a cabinet that combined practically the best features of everything. There were long drawers for linen, with identifying cards; a bin for soiled linens, so that fine doilies and cocktail napkins didn't have to go down the regular laundry chute; and an electric towel dryer next to the warming oven.



A VINTAGE WINE SERVER



new to us that we tracked it to its source. It is an Aga stove, and, aside from being one of the most handsome stoves we have met, it runs on what seems to be practically no coal a month. By some miracle, one part of the surface is exceedingly hot, while another is always at simmering temperature, for slower cooking, and the two ovens are conducted on the same basis. The coal is fed to the stove automatically, so that the heat is always right. We can't resist repeating an anecdote about this stove. One thing that is vital to its functioning is a draught that was originally set low, next to the floor. When the stoves were first made, one was installed in a country house far away from any headquarters of the company. Everything went beautifully until one night when the fire suddenly and inexplicably went out. The fire was renewed, only to go out again the next night. A man was summoned from the distant city to fix it up. He couldn't find any trouble, but he built up the fire and that night he sat up to see what strange things were going on. This didn't take long, because, shortly after the kitchen was closed for the night, in came the house cat, who stretched luxuriously and lay down cozily in front of the draught, thereby ruining the works. Now, the draught has been raised on all the stoves, and everything is all right.

Perhaps our favourite bit of equipment is a water-pressure machine that we found in the subterranean depths of one enormous establishment. It is here, also, that all the water that is used throughout the house is refiltered! But the water-pressure machine is there in case the city water should suddenly fall down. It is very comforting for us to know that, if the New York water-pumps should ever go (Continued on page 80)



ANTON BRUEHL PORTRAIT OF A HANDSOME PANTRY





KATHARINE CORNELL AS JULIET AND BASIL RATHBONE AS ROMEO GIVE SHAKSPERE'S BEAUTY NEW UTTERANCE



OT yet will we admit that we would rather see a good movie than a good play. But for a long time, we have been bothered by, and not a little ashamed of, the fact that we would rather see a bad movie than a bad play. At first, with unwonted modesty, we laid this down to some low, lax streak in our make-up. Later, we put it down to purely physical reasons: it's much more restful in a movie. Any movie. It's nice and dark, the seats are usually more comfortable, and the ventilation better. There are no intermissions to live through. Nothing is expected of you (lax streak); you can just gaze stupidly at the screen. You can even doze.

Now and again, the horrid echo of cynics' speeches would strike our ears as we pondered: "The theatre is dead. The movies are the future. No wonder you prefer the living to the dead." But at that we put our fingers in our ears. We love the legit, you see. We refuse to admit its defeat.

But the more we thought about it—about this preferring of bad movies to bad plays—the nearer we came to one answer out of several probable ones. The movies have a monopoly of that raw material called "charm." Visual charm, superficial charm, but still—charm. Call it glamour, if you like. Nine chances out of ten, a movie—however inferior in plot or construction—will have charming people to look at. Lovely women, handsome men. Look at a Myrna Loy or a Merle Oberon, and you don't care so very much what they say or do. It's shameful to admit, but it's true. The human race is starved for beauty and moves towards any manifestation of it as naturally as flowers face the sun. And, naturally still, beauty is easiest to perceive through the eye.

Now who—we ask you—that you know now in the legitimate theatre has enough beauty or fascination to tide you through a dull play? Whose features emanate such glamour that you can forget emptiness of dialogue, dearth of thought? The list is pitifully small.

Take the women first. Katharine Cornell, for instance. Her power as an actress is undeniable. Her voice is enthralling. But the radius of her appeal is comparatively small. To only a few is she surrounded by the nimbus of fascination shed by a Garbo. It takes a certain level of cultivation, of sensibility, to appreciate Cornell's full beauty. And even then, she can not prevent legs from twitching in an inept scene. Ina Claire, Lynn Fontanne? Charming, brilliant actresses, both of whom have turned thin and foolish plays

see these women in the theatre? One play a year, perhaps. One play out of the two hundred that open. Tallulah Bankhead? Definitely, she belongs in our list; perhaps more so than any of the others. The woman is in herself fascinating. (We are not speaking of acting ability in this argument.) We can watch her in the same uncritical daze that we watch a screen beauty. And to her easily appealing face and figure is added a husky, weary, glamour-laden voice. There are probably a few more, two of them men: Leslie Howard and Walter Huston. Only enough to add lustre to about one-thirtieth of the plays seen in a season.

The best plays of this year are plays of ideas: definitely (and luckily) not vehicles for the radiance of stars. Of these, "The Children's Hour" is the greatest: so fine a play, so heartrending that all superficial aspects of charm would be not only irrelevant, but incongruous. But a play like that comes once in five years. As for the bad plays through which we have twitched and suffered, they will be turned into movies, and we shall go to them and not twitch.

It is in the musical-comedy field—even at its top—that this dearth of personal radiance is most apparent. Take "Anything Goes!", for instance, the loud-hosannahed hit of the season. It's a good show, a tough, fast, and gay show, with superb tunes ("You're the Top" can be an obsession) and our favorite comic, Victor Moore. But unless we are deaf, dumb, and blind, not one of the straight principals has real glamour. William Gaxton, competent and energetic as he is, is hardly a man of rare charm. His features are as hard-bitten as his voice. Ethel Merman has a tough infectious gusto that makes you forget the twanging of her adenoids; but would you write odes to her? Bettina Hall?

All of them—these and other musical-show stars—contribute specific talents, but we defy you to name one now playing on the legitimate stage whose entire performance can hold as much fascination as one Marlene Dietrich song in "Morocco," Hepburn's "Juliet" scene in "Morning Glory," and every movement of Merle Oberon in "The Battle" (which, by the way, is the finest film we have seen in years—photographically, in acting, and in story).

There is no precious emanation of nostalgia from these theatre people. Cole Porter's songs in "Anything Goes!" are full of it, and that saves the day. But when the music stops, you are left with nothing but wisecracks, gags, and the Saint Vitus-like efforts of the (Continued on page 79)



BIG BERTHAS

Chanel invented this new chest development. She strings pink tulle, like lingerie ribbon, all along the décolletage and adds a huge tulle chou with ruffles aligned vertically. The dress is made of black tulle with more vertical ruffles; from Bonwit Teller Chanel—all Paris, in fact—is manufacturing big berthas for evening dresses. All the edges of this one, as well as the edge at the hem-line, are scalloped. The dress is made of black organza, with white dots, and buttons up the front in typical Chanel fashion; Bonwit Teller



Lanvin flings across your throat two stiff loops of stitched black crêpe lined in rose colour, broadening your chest considerably when you wear this black silk crêpe evening dress. It's a slim, uninterrupted sheath with stitched sections flaring out below the knees

Maggy Rouff gathers a double fold of blue satin, the edges unpressed, to make this soft, squashy bertha. The dress is made of rather shiny rayon satin in a subtle shade of slate-blue, and the narrow, fabric belt is trimmed with rhinestone-encircled eyelets

Lanvin made this squarish bib—like a huge breast protector, draped in back to fall over the shoulders—and puts it on this effective evening dress. The fabric is Colcombet's "Cotele," a rough rayon crêpe, in black, and the wide belt is of silver kid; Milgrim







Beloved as bonnets may be, hats with brims are the hats that go southward this year, to shade and to flatter under the brilliant sun
Three brimmed models: half of one shown at the lower left corner, one on the tallest stand, and another in the saleslady's hand, are from John-Frederics. They're all of an incredibly light, rough straw from Japan, trimmed with little bunches of frivolous flowers and feathers
On the lower stand, at the left, is a rakish slouch hat of turquoise felt with a cleverly manipulated crown. Madame Pauline has this model

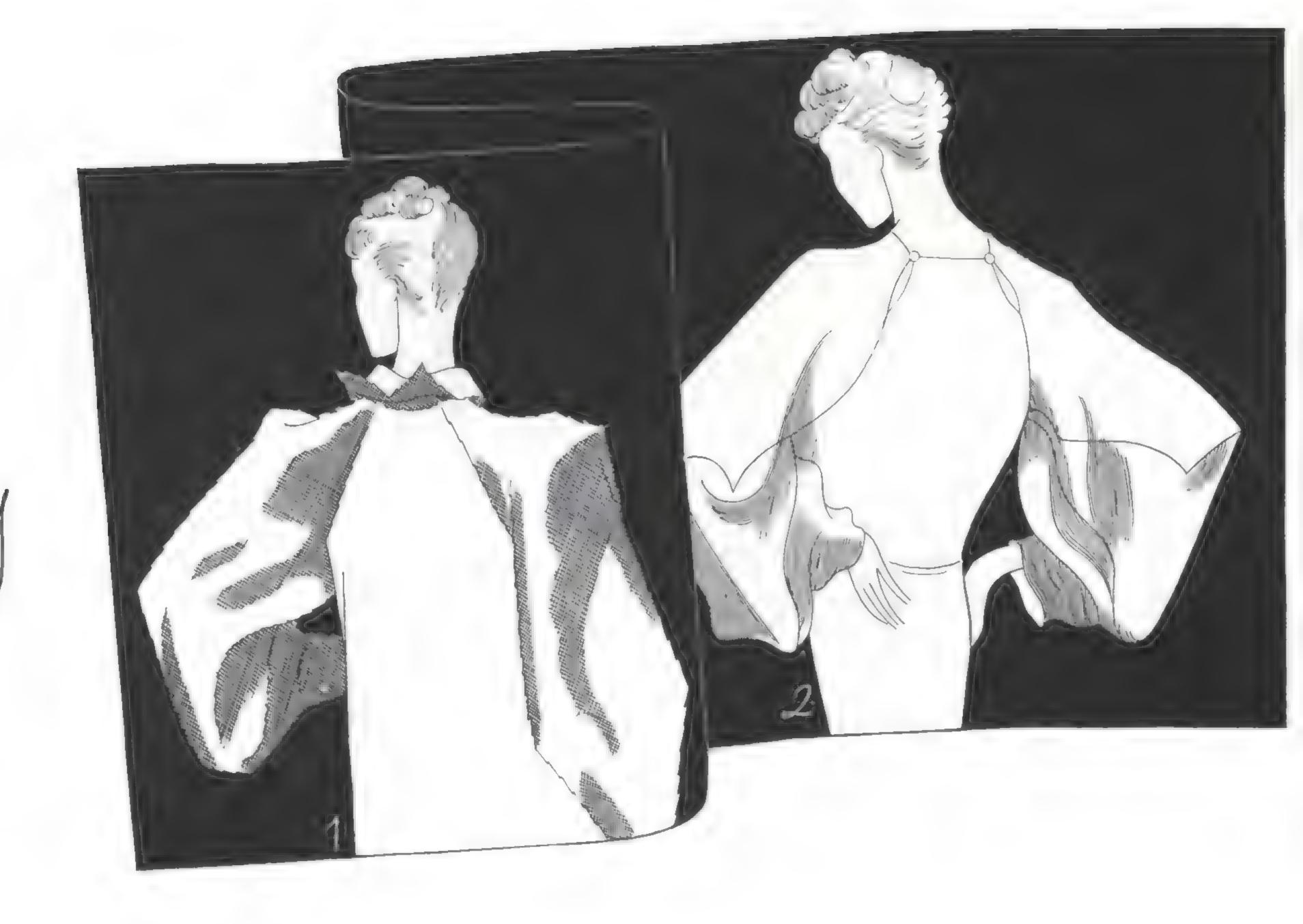
Flat on the table is one of the uncrushable, comfortable brimmed toques of stitched fabrics that you'll pull on again and again; Bendel
Perched on the stand in front of it is Rose Descat's lemon-yellow toyo straw, banded in purple. Gladys and Belle have this model
The wide-brimmed affair in the foreground is of a mustard coloured straw, with a rust ribbon around its crown. From Bruck-Weiss
The white Panama hat of sweeping lines shown directly above has an amusing flower-pot crown and a black belting ribbon band; Lilly Daché



A riot of bright field flowers spills over the top of the crown of the rough straw hat shown at the upper left. It's from Sally Victor
Directly above is Agnès' beach hat, with a brim as wide as your shoulders and canvas tapes to tie it on under your chin; Bonwit Teller
The lady is discovering how flattering the uptilted brim can be. The Molyneux hat is of a light Panama and grosgrain; Bergdorf Goodman

Dress and mink coat from Bergdorf Goodman. Jewels; Paul Flato
Checked gingham makes the wide-brimmed sailor; Lilly Daché

TROPICAL HAT-RACK



GO IN FOR INFLATION

1. SQUARE SLEEVES: Lanvin, going architectural, has built some of her new sleeves on the square. This three-quarters coat of black wool, for example, has breitschwantz sleeves that make your shoulders look square and give your whole silhouette a box-like effect. This model buttons at dead-centre, has a small military collar, and is worn over a simple black wool dress

2. RAGLAN SLEEVES: On this black satin dinner-dress. Lanvin puts raglan sleeves that slide smoothly down over the shoulders, bell out widely at the elbows, and narrow down again at the wrists. The dress itself is a simple sheath made all of the black satin, and it may be belted amusingly with a gold kid belt that adds a smart touch of sparkle and novelty

3. ORGAN-FLUTED SLEEVES: A mediæval nun's robe must have given Alix the inspiration for this dinner-dress with its fantastic sleeves. They're probably the longest sleeves in Paris, and they're pleated like a cathedral organ. Black wool jersey is the surprising fabric—for sleeves, dress, and all—, and the enormous fulness is restrained only by a wide and very decorative belt made of cut-work on silver leather

1. BALLOON SLEEVES: Just a pair of huge red taffeta sleeves—but you wear them as an evening jacket! Lanvin thought them up, and they are so enormous that they meet both in back and in front, forming a new and intriguing species of bolero. When you unfasten the clip and remove the sleeves, you have a black silk crêpe evening dress cut with a low décolletage. Bendel has this effective model

5. BOTTLE-NECK SLEEVES: Schiaparelli is cutting very high armholes, shaped like a bottle neck, and setting in sleeves that are full on top. You can get the idea from this picturesque evening suit made of mauvish-grey rough satin. The jacket has diagonal tucks in front, which, when released, form little ruffled edges, and the dress underneath has a rose velvet top and one of the new glass belts. You can get this from Bendel

6. DRAPED SLEEVES: Alix's passion for draping is obvious in the astonishing new sleeves in this otherwise simple day dress. Instead of being sewed into the armholes, the sleeves are draped and tucked into the neck of the dress. The fabric is black silk crêpe, and the waist-line is girdled with a cut-work leather belt. Hattie Carnegie has this model

7. PEASANT SLEEVES: Here, again, are Schiaparelli's high armholes and peasant sleeves with bulk at the top. They appear on a cinema suit of black gaufred crêpe—with a fitted collarless jacket over a dress, the frilly neck of which emerges from the jacket. The black Cellophane bonnet has a lace brim that becomes streamers to tie in a bow under your chin. You will find the suit in the Salon Moderne at Saks-Fifth Avenue in New York and Chicago 8. PARACHUTE SLEEVES: In this coat, Schiaparelli imitates a parachute with the sleeves. Five rows of cording, widely spaced, give them an inflated look. The fabric is navyblue woollen and there's a scarf tied under the chin. The Dick Whittington hat is made of navy-blue felt, with a forward-jutting brim. The coat is from Milgrim





THE HOUSE OF MRS. JAMES BURDEN



SPORTING PRINTS AND BOOKS LINE THE LIBRARY WALLS

Adapted for year-round living, the mellow rose brick and limestone façade of Mrs. James Burden's house in Syosset, Long Island, encloses a series of charming rooms that are strongly reminiscent of English country life and its very real comforts

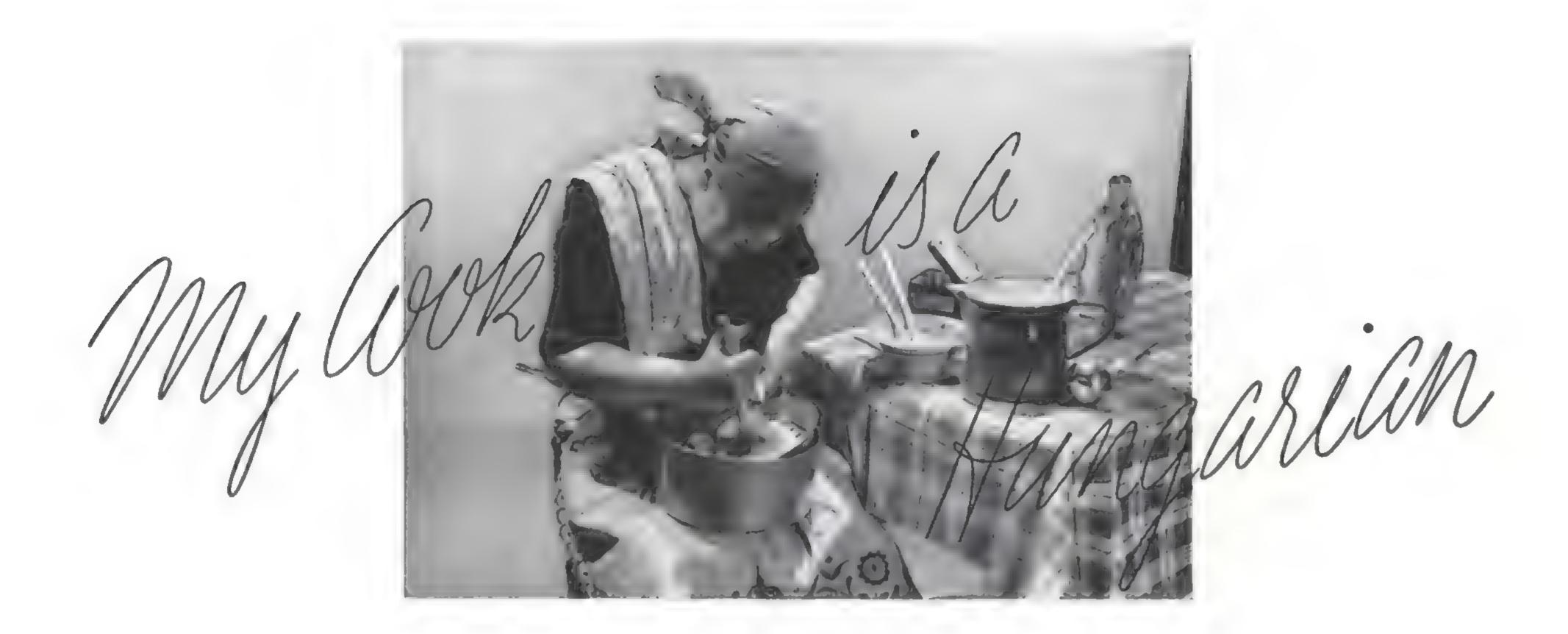
Ivory-yellow lacquered panels in the small sitting-room shown on the opposite page are enclosed in brown stiles patterned in gilt. This antique panelling is an effective setting for sofas and chairs covered with old yellow silks and delicate embroideries

The library above poses a vast break-front bookcase against cream panelled walls and a flowered Aubusson carpet in cream, crimson, and blue. Sporting prints and a pair of lustred appliqués adorn the walls, complemented by Sheraton mahogany chairs

The small drawing-room at the right holds a feminine collection of flowers and French eighteenth-century furniture. It increases its effect of intimacy by means of deep green walls and a collection of old china in the fine mahogany secretary



A SMALL DRAWING-ROOM, INTIMATE AND CHARMING



DERHAPS you are one of those people who recall their stay in Budapest with an almost audible twang of the heart-strings? Then you'll understand perfectly when I say that, even if I weren't married to a Hungarian, I should still consider a Hungarian cook the summum bonum in chefs.

The first bite of my Erzsi's succulent roast goose would not only confirm your suspicion that we live, after all, in the best of all possible worlds, but it would also set a strain of gipsy music csardas-ing madly through your mind, and cause you to recall, fondly, those dinners eaten under the ancient mulberry-trees in the garden of the oldest restaurant in all the winding little streets of old Buda—the venerable Márványmennyasszony . . . with roast goose, and afterwards the fragrant champagne bolé, filled with tiny wild strawberries.

You'd remember those ridiculously gay luncheons, eaten in your bathing-suit by the wave-bath at the Gellért, under a gaudy red-and-green umbrella. One man's meat being another man's poisson, there's every chance that you had fogas there—that delicate snow-white fish that is found only in Lake Balaton, so exquisitely spiritual in flavour that breast of the most virginal young fowl is revoltingly gross in comparison. With it, I hope you drank Leányka, the wine that's made from grapes grown only on the hills that slope down to Balaton and that owes its peculiarly poignant flavour and bouquet to the old volcano that once erupted there.

You'll recall sadly that you gained five pounds during your first fortnight in Budapest, and reflect defiantly that the székely gulyás you had at Tarján's was, alone, worth it. If it was autumn when you were there, you overate of your székely gulyás, sitting in the garden with redgold leaves dropping around you, and your feet solicitously swathed in blankets. And, of course, there was the ubiquitous gipsy music wailing somewhere in the distance, making a monkey out of all your fine English reserve.

Erzsi has other charms, too, aside from her rendering of roast goose. She feels about dirt (and I gather that this is a national trait) as Mr. Einstein feels about Hitler. She shops like a buyer and works like one possessed by devils. And though her English, even after ten years in America,

BY RUTH CARTER HALASZ

is far less adequate than my two-year-old nephew's, nevertheless, she can cook in English like a veritable angel. Her Maryland fried chicken and New England clam chowder would bring tears of chagrin to the eyes of a native belle.

To be sure, she has never gotten over a disconcerting habit of kissing one's hand, and every other word is "Yes, ma'am, naccsága," which means "Yes, ma'am, Mrs." And there's no doubt about the fact that she's not quite bright about the matter of uniforms, lavishing her choicest tidbits and all the devotion of her romantic Hungarian heart on a wizened little Western Union messenger, under the unshakable conviction that he's an army officer, very "high up."

I inherited Erzsi from my husband's mother, who put her through the regular entrance examination required of their cooks by all Hungarian mamas. Before she was employed, she took off her coat and hat and made an exhibition batch of rétes, which is the original of the Teutonic strudel, filled usually with the raisins, nuts, or poppy-seed of which Hungarians are so fond. If Erzsi's rétes crust had been one millimeter thicker than the thinnest tissue-paper, out she would have gone. But since it was of the approximate bulk of a snowflake, and her soup noodles (Test No. 2!) firm and savoury and as fine as thread, Erzsi moved in.

To watch Erzsi pulling out her rétes dough over a fine linen table-cloth until it is a mere veil, with never an air-bubble or a tear, you might think Hungarian cookery as complicated as building a bridge. But it really isn't. Many of the most famous and delectable Hungarian dishes are so simple that you could whip them together on a desert island. That's because so many date from almost primitive times. The much-travestied Hungarian gulyás (goulash is the Anglicized spelling) will do nicely for Exhibit A. Gulyás, literally translated, means herdsman or cowboy. This inspired mélange dates back to the migratory stage of civilization, when it constituted practically the entire bill of fare for the male population, mostly engaged in chaperoning their cattle as they (Continued on page 73)





MAGYAR HONEY-CAKES (LEFT) AND SPICES FROM KAUFERS IMPORT HOUSE

as Beauty Dues



COSMETICS BY ELIZABETH ARDEN





MRS. GEORGE GRANT MASON, JUNIOR

FOUR PHOTOGRAPHS BY REMIE LOHSE

- Rosamond Pinchot wears a great deal of dark blue, and with it she always uses an American-beauty rouge and lipstick which have a complementary blue tone, dark blue mascara, and a touch of silver-blue eye shadow, which is flattering without being conspicuous
- When she wears Sally Victor's black straw hat, Miss Georgette Whelan uses more powder than usual over a clear foundation, so that her face stands out from the shadow of the brim. Her rouge and lipstick are vivid in tone, and her eye shadow, violet. She makes her naturally curled-up lashes shiny with colourless eyelash grower
- Gun-metal is new and smart—and difficult to wear! Mrs. Mason, junior, gets away with it beautifully with her blond colouring and her gun-metal dress from Hawes, by using rouge and lipstick with an orange cast, banana powder, green shadow, and dark brown mascara





MRS. GARDNER HALE



- Mrs. Howard G. Cushing has red lights in her dark hair, and when she wears a Hattie Carnegie dress in pastel-blue and silver, she chooses a soft, warm rouge and lipstick that complement both her hair and the dress. A lilac evening powder gives transparency, and silver-blue eye shadow echoes the dress
- With her grège coat (a colour that requires care in make-up), and her John-Frederics hat, Mrs. Gardner Hale makes a skilful selection of powder in a warm tone, flame rouge, an orange-toned lipstick, and dark green mascara, repeating her green eye shadow
- White shot with silver (infinitely smarter at the moment than plain white) fashions the chiffon tea-gown from Elizabeth Arden worn by Mrs. Pierpont Morgan Hamilton. In making up for this, Mrs. Hamilton uses light powder, rouge and lipstick with a scarlet cast, and the perfect note of silver eye shadow



MRS. PIERPONT MORGAN HAMILTON







POINTS ON

LENNÉ made the street costume that Mrs. Joseph B. Thomas is wearing in the top photograph—and a couple of trunks full of others for her, as well. This shop is an infant prodigy that is standing on its own feet at three months, with Helen Cowles designing original fabrics and Jane Derby doing original dresses as if it were no trick at all. Both ladies are full of good ideas about country, as well as town clothes and accessories, and know just how tweedy it is right to be. Mrs. Edgar Munson has her clever fingers in the shop, too, and helps you with a good mixture of charm and efficiency

FASHION GARDEN: Miss Dorothy Paine is the Queen in the Parlour, at the left, sitting on the lace-leather puff puzzling over the choice of a new dress. The clothes are designed in the library, shown in the dining-room, sewed in the kitchen, and fitted in the bedroom of the Victorian house decorated by Bruce Buttfield. In the atmosphere of antimacassars and lace curtains, dramatic things go on with fabrics that make little women feel statuesque and big women feel dainty. And every customer would like to have the house itself wrapped and tied to take home with her—it is that amusing and attractive

CHEZ NINON: The photograph at the left gives a glimpse back of the scenes with Mrs. Edward S. Cowles, who turns her critical eye on a dress in progress. Incidentally, she has a marvellous eye for colour and fabric. She is so meticulous about her French copies that she has her assistant go to every fitting on her Paris orders, and she knows exactly how the originals are cut and made. If O'Rossen fits his suits wrong side out, so does Chez Ninon when the suits are copied. This little shop was a pioneer eight years ago; now, it is a shining example of a hobby turned into a thriving business

LITTLE SHOPS

MAYBELLE MANNING'S new house has a dark green face, red window-shades, and a hospitable red awning on Park Avenue; and in it Miss Manning, with Southern friendliness, makes lovely clothes for her neighbours. You can see her models shown in the attractive drawing-rooms on the second floorthat is, if you ever get beyond the seductive lingerie and perfumes that lie in wait for you on the first floor. At the right, the camera has caught Miss Manning in a characteristic pencilchewing pose as she watches the last pins being put into a delicate flesh organdie dress over taffeta for the South

WOODWORTHhas a mullioned window looking out on the dignified antique shops of East Fifty-Seventh Street. You walk up one flight of red-andblack stairs to a quiet shop where there are excellent ready-made clothes fitted to you by Estelle—a paragon who has an uncanny intuition as to where pins ought to go. Miss Woodworth or Mrs. Graham takes care of you personally and makes you feel very content with life—and with your clothes. This shop is a haven for the woman who is undone by salesmanship and likes to make up her own mind in a quiet, unhurried atmosphere

LILLIAN KEDY: Miss Sarah Jane Sanford is the customer looking at fabrics with her businesslike friend, Mrs. Carroll Carstairs, whose sister-in-law, Mrs. Martin Saportas, has added a lot to the success of this young shop. Their friends may have come in at first out of curiosity, but they have all come back out of appreciation of Miss Kedy's superb copies of French models. Lombardi tailors suits and Martha Dean makes hats for this shop, and it looks as if some expanding would have to be done. With the first rays of spring sunshine, they have the bright idea of showing clothes on their terrace









VOGUE'S finds of the fortuight





SELECTED BECAUSE this evening ensemble (left) is of matelassé crêpe—a fabric that fairly dominated the Paris Mid-Season Collections for evening. Important, too, is the new slim-line skirt. The T-strap back of the formal evening gown is sketched left. Ensemble from Best; \$30

SELECTED BECAUSE the spectator sports suit shown above is just as smart and right for women as it is for their débutante daughters. It's of a washable crêpe. Over the cap-sleeved dress is worn a swagger-back coat with interesting seaming detail. This model is from Altman; \$30

SELECTED BECAUSE the cloque crêpe spectator sports suit sketched on the opposite page, at the left, has the new bloused-back jacket with equally new loose sleeves, and a shirt-waist dress with huge patch pockets and a necktie of printed linen. From Russeks; \$30



PRACTICAL DRESSMAKING







LYING South for the hard winter months is the privilege of birds and some people; although, looking over the clothes situation at the moment, you might think that every woman in New York was going to migrate, come January. Certainly, those gaudy South Sea Island pareos and the bright coloured play clothes that flatter even an ungirdled figure would put beach ideas into any one's head-not to mention what such lurid trifles as Dilkusha's one-piece bathing-suit, of yellow linen Lastex, will do. This suit comes up higher and down lower than anything our rugged waters are used to. Saks-Fifth Avenue has it for about \$12.75.

- McCutcheon's saw the pareo fever coming on and bought up a whole shipment of large red-and-white scarfs that were made in France and destined for the natives of some island. As bright and gaudy as you could desire, these scarfs are fun to go native in; to tie around your waist like a sarong. Or, if you don't fancy them on your person, try them on your table as a cloth—the designs have a fine bold barbaric air. They cost about \$1.95. This same shop has red-and-white and blueand-white cotton handkerchiefs woven together that do a good job of bright neck-covering for about \$1.95. It's these touches that can turn a mediocre wardrobe into something interesting.
- Vera Sanville, at 746 Madison Avenue, has her clothes-hangers full of Palm Beach outfits that show how smart designers are leading us into comfort and undress without ruflling our Puritan instincts. A pair of blue shorts—very bright and very short—is cut on the bias so that it has a fine swing. These shorts are topped by a bias flame coloured linen skirt that looks like a Greek soldier's ballet skirt and couldn't be shorter or more inadequate or more attractive. There is a blue halter top, as well as a flame coloured bolero, and there are pockets in the skirt, too. This costume costs about \$22. This same shop has a fine blue linen beach dress, bare of back, with a halter neck,

and it buttons down the front and has many slits in the calf-length skirt. There is a hand-knit string bolero bordered in blue to wear with this (try to resist it). This model costs about \$33. Vera Sanville's navy-blue linen deck coat that hangs to the knees can be worn over skirt, slacks, or your bathing-suit, and it looks very well indeed with its fitted waist and large patch pockets. This is priced at about \$11.75. Perhaps the prize of her collection is the gored, perfectly fitted, long white linen beach coat that covers blue-andwhite dotted crêpe de Chine shorts and a halter-top bathing-suit (this one is tricky, and I can't explain how it works). This outfit has a dotted sash on the coat and dotted revers, and, if you think you can find anything better looking, you are chasing rainbows. It's to be had for about \$33. (I hope you are prepared to let your shorts and top separate amicably, because that is the idea, this year.) You'll also find grand beach sandals and hats to match all these costumes at this shop.

- There are suède felts, luscious pastel velours, straw cloths, and Tokyo Panamas to think about for Southern hats. At Anna's, 528 Madison Avenue, you will find lots of young, off-the-face models to let the sun in your eyes, and huge novelty straw hats to keep it out of your eyes, for we live in a broad-minded era when hats have no conventional way in which they must go. Look at the natural crash stitched hats and remember that Palm Beach has its formal side. Get one of Anna's new vagabond hats to travel inup on one side and down, with tucks, on the other. The model I saw carried out this idea in scarlet felt. Anna's prices range from \$18.50.
- When I heard that Lawrence Parker made only about twenty-five copies of a model of his hand-made shoes, I rushed around to his shop at 444 Madison Avenue to see what it was all about. Right away, I was faced with an array of resort shoes that made me wonder all over again what becomes of these good-looking white

• Shop-Hound spends her life in the New York shops. She can't undertake shopping commissions, but gladly gives information. Write to Vogue, 420 Lexington Avenue

shoes when I want them, in the summer. It would seem that shoemakers give a de luxe touch to their Palm Beach things that frequently dies out with the great mass production later. Lawrence Parker has a classic white buck and tan calf pump with three white tabs on the toe and at the heel—a simple variation that doesn't take it out of the spectator sports class, but makes it new (at about \$14.50). He also has a formal white buck pump that is trimmed with narrow bands of gold kid that end in a bow-knot in front, and, believe it or not, the shoe isn't fancy at all. (It costs around \$12.75.) Another afternoon opera pump has a plaid toe and heel made of napkin cloth in pastel colours that would harmonize with any shade of dress (at about \$12.75). I got an evening idea in this shop that I am going to try in town-suède-toed and heeled evening sandals combined with kid. The ones I saw were of brown suède and cream kid, but the suède comes in other beautiful colours. Personally, when I get a pair of evening slippers broken in so that I can forget my feet and concentrate on rhythm, I don't want them to die on me. Did I mention the fact that these sandals are attractive to the eye and that the kid straps across the ball of the foot are so close together that your toes can't poke through? You can have them for about \$14.50. And look at this shop's white pigskin monk shoe with no toe box, if you yearn for sheer comfort (at about \$13.50).

• I like artificial flowers that are artificial flowers, and I don't like them to pretend to be real flowers (this is the effect that Gertrude Stein has on a receptive mind). Some blue and (Continued on page 78)

JANUARY 1, 1935



Many will wish you happiness. And some will wish you success. But I wish you beauty. For, to Beauty all things are possible.

I wish you that rare kind of loveliness to which all the world pays tribute. Dazzling skin. A clear young brow. Eyes that weave a spell. A throat that is sculptured, ageless. Beauty that is vivid, glamorous, unforgettable!

And I do more than merely wish you these things. I place within your hands the means to attain them. In tangible and exquisitely desirable form, I bring you the fruits of my knowledge and my years of work-my scientific beauty-builders. All that I ask is that you shall put these creations of mine to use . . . Then I can go beyond wishing you a New Year of Beauty—I can promise you a lifetime of Beauty. Helena Rubinstein

BE BEAUTIFUL WITH THESE REMARKABLE CREATIONS OF SCIENCE

Cleanse with Herbal Cleansing Cream — New! Outstanding! Brings a new bloom to the skin, instantly! 1.50, 2.50, 4.00, 7.50.

Stimulate with Youthifying Stimulant. Infuses new life, the glow of youth in tired, drab skin. 2.00.

Nourish with Youthifying Tissue Cream. Corrects dry skin, lines, wrinkles, crow's-feet. Necessity to all skins. 2.00, 3.50, 6.00, 11.00.

Brace with Muscle Tightener. The unique balsam astringent. Uplifts drooping contours. Corrects double chin. Youthifies crepey or ageing throats. 1.50, 3.00, 6.00.

This marvelously effective Salon Beauty Treatment answers every need of the skin and contour! Only 7.00 complete.

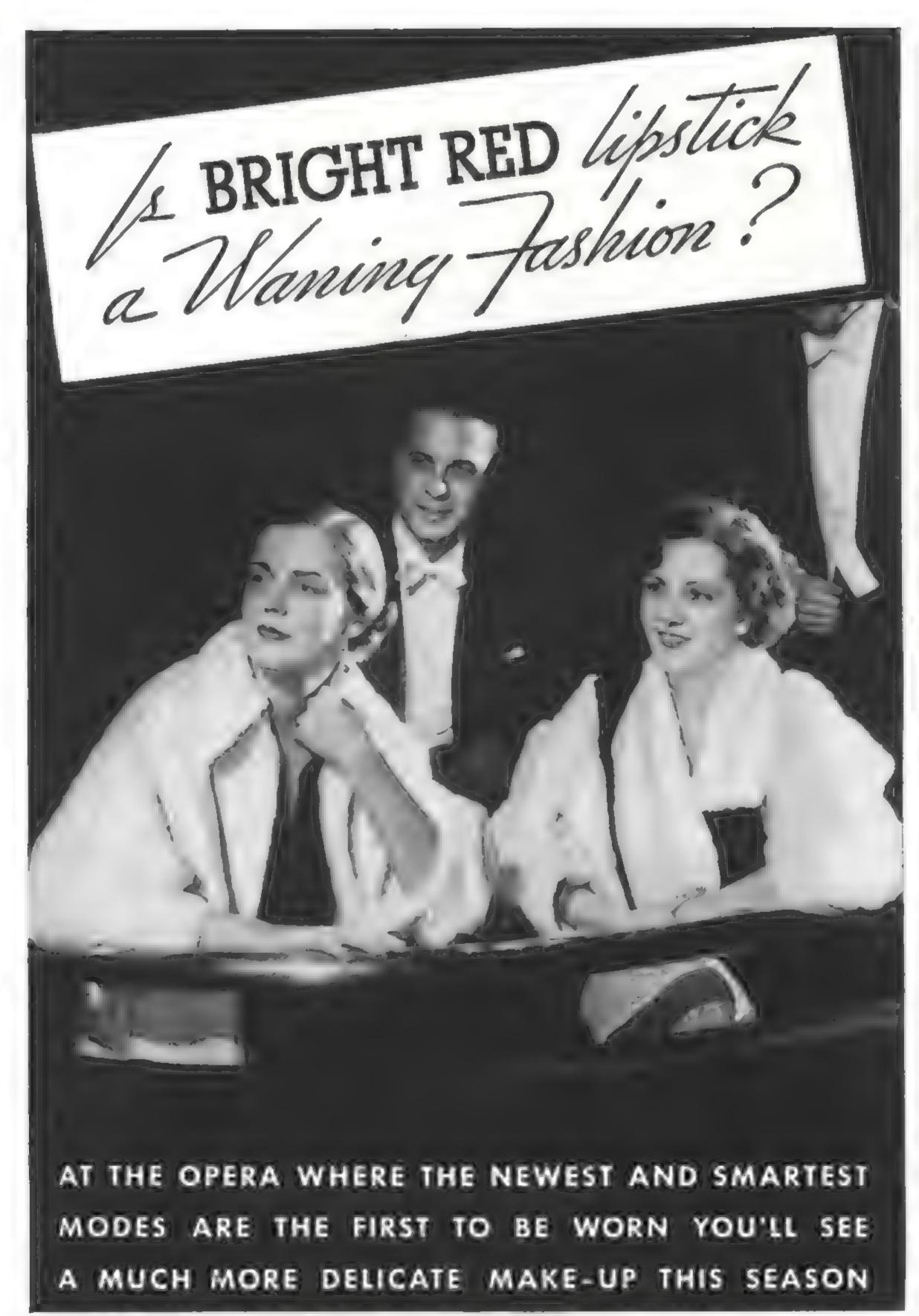
Note: Younger skins can increase and pre-Copyright Helena Rubinstein, Inc., 1934

serve their beauty indefinitely by faithful use of Herbal Cleansing Cream and Youthifying Tissue Cream alone.

Glorify your loveliness with the cosmetic masterpieces of Helena Rubinstein. Glamorous clinging Powders . . . Vibrant Rouges in smartest, most becoming tones . . . Bewitching Lipsticks ... Unusual Mascara, and Eyelash Grower and Darkener... 1.00 to 7.50. Helena Rubinstein Beauty Creations available at her Salons and smart stores . . . Visit the Salon for consultation . . . and do have a beauty lesson treatment. Most resultfull

8 East 57th Street, New York

PARIS . LONDON . MILAN . MONTREAL . TORONTO LOS ANGELES • SEATTLE • BOSTON • CHICAGO • DETROIT



 Nobody knows just how it started. Perhaps the women themselves grew tired of too much paint, and growing tired, started a new trend. But less and less do you see the gaudy, bright-red lips of a year or so ago, and you may have noticed yourself that the smartest women this season almost invariably seem to have on natural make-up.

It may be partly due to this year's vogue for pastel colors and robes de stylefashions which call for a softer, more delicate make-up. But we like to think it's because more and more women are finding out about Tangee-the lipstick which meets this changing fashion trend.

For Tangee is the one lipstick, the only lipstick that can give your lips color and accent, and yet not coat them with paint. For Tangee isn't paint. Instead it contains a magic new color-change principle! In the stick it looks orange, but on your lips it changes to the one shade of rose most becoming to your individual type.

Tangee lipstick is made with a special cream base, keeping your lips soft and smooth while it heightens their color. Tangee lasts longer on your lips than ordinary "paint" sticks because it becomes a part of you - not merely a coating!

Try Tangee today. See how soft and appealing your lips become, how that painted look is ended. It's 39 cents and \$1.10. And to end that powdered look try the new Tangee Face Powder which now also contains the magic color principle. THE GEORGE W. LUFT COMPANY, NEW YORK





EUGENE HUTCHINSON

A bathroom cabinet can become an amusing item of décor when it is concealed by a Venetian blind, as is this designed by Joseph Mullen

ON HER DRESSING-TABLE

THERE is nothing more convincing to us than something that is proved to us Right in Front of Our Very Eyes! We have heard discussion of moisture-proof face powder before, and it seemed a very sound idea, but it was only when we started trying it out for ourselves that we got thoroughly into the spirit of the thing. Luxor's Complexion Powder bases its claims to fame on its moisture-proof quality, and it has a way of going over your skin with a satiny smoothness and not caking or streaking, even if your face gets hot. After we had tried it on our face, we went farther and followed the Luxor suggestion of putting some of the powder in a glass of water, and even there it didn't absorb any of the water. We are now waiting for summer, to take it into the ocean! All this is because this powder is compounded of ingredients that will not absorb moisture, either from your skin or the elements, and because the ingredients are so finely balanced. But whatever the background, the thing that really interests the woman who buys this Luxor product is that here is a powder that flatters her face and won't let her down by streaking or caking.

This complexion powder is a companion piece to the Luxor Special Formula Cream, that double-action cream that is also most convincing in its performance. When you massage it over the skin, it disappears into the pores. Then, it turns around and comes right out again! And it brings with it every trace of dirt and make-up. When you wipe it off, you feel as though you had had a complete facial treatment. All the Luxor series has now been brought forth in silvery green boxes and jars, new and modern, and there is a de luxe lipstick in the series that will win your heart because it looks like a jeweller's piece and costs very little. In fact, all the Luxor items are very moderate in price, and you will find them in their new trappings at the cosmetic counters in shops throughout the country.

- Small Miracle is how we describe the new hair-rejuvenating treatment that Fred the Hair Stylist is busy giving in his Forty-Ninth Street salon. It's a treatment for hair that has had more than it can stand of steam-heat, close-fitting hats, and general lack of attention. The secret of this presto-chango process is a paste that is applied to the hair immediately after your regular shampoo and left on from twenty to forty minutes, depending upon the condition of the hair. During this time, all the beneficent ingredients in the paste are doing an effective job of making the hair softer and silkier every minute. When the paste is finally washed off with clear water, there you are with hair that you may well be proud to own. Of course, if your hair is excessively dry and strawish, it may require two of these treatments, but one usually does the trick.
- Give a treatment that takes years off the face, and the world will beat a path to your door. Exactly such a treatment is that known as the Renna Method. and it is unique in that it includes no massage or patting. There's only a stimulating exercise of the facial muscles by trained operators whose aim is to put flabby, sagging muscles back into place. With their skilful fingers, they whip up the circulation down to the bone and make your skin glowing and fresh. Once your muscles are well on their way to being self-supporting, you can keep them encouraged with occasional salon treatments and with the use of Madame Renna's preparations at home. One of these preparations the Muscle-Lifting Cream—is a most effective pick-me-up. Madame Renna, in addition to her New York salon, has shops in Miami, Philadelphia, Boston, and Hollywood.



STUDY OF A CHILD AT THE PIANO. BY ANTON BRUEHL

Song at Morning

To a CHILD all things are lovely . . . and music, like some golden dawn, glows with a strange delight. The song of a thrush . . . a melody in the air . . . a voice singing . . . the morning of life is filled with enchanted sounds.

That music shall continue to illumine the child's inward life is the aspiration of all intelligent parents. And upon parent, rather than child, devolves that responsibility. Thus, instruction should be early and continuous ... the teacher accomplished, and sympathetic. And the piano, which daily shapes and fashions a child's perception of tone, should, above all, be wisely and thoughtfully chosen.

Your children deserve a Steinway. Richly associated with the creative and interpretative

history of the art, this instrument, preeminently, should foster their musical education. Wagner and Liszt used the Steinway in their time. . . . Paderewski, Rachmaninoff, Hofmann and Horowitz use it today. Its brilliant voice sounds through the great conservatories of Europe and America . . . comes, clear and strong, from the foremost radio broadcasting stations. In concert hall and private home alike, the Steinway stands superbly and triumphantly alone.

Yet the Steinway, which will serve your children and their children after them, is really not an expensive piano. It belongs, and has always belonged to the home of modest income. You can have a Steinway delivered at once simply by making a small down payment on the purchase price. The balance will then be extended over a convenient period.

THE NEW STEINWAY ACCELERATED ACTION

The Steinway has long been pre-eminent among pianos for its rare tone and exquisite perfection of action. Yet the Steinway with Accelerated Action is even more sensitive, richer in tone quality, than its distinguished predecessors! See ... hear ... play this piano today! You will be astonished that even the most difficult passages can be interpreted with incredible lightness and precision of touch ... that for child and concert artist, playing is so much easier, and requires so little effort.



THE STEINWAY BABY GRAND FOR AS LITTLE AS

\$1175 SMALL DOWN PAYMENT

BALANCE CONVENIENTLY DISTRIBUTED

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway with a small deposit — the bal-

ance distributed over a convenient period. Used pianos are accepted in partial exchange. Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS

STEINWAY

KNITTED CHIC FOR THE SOUTH

One Hundred and Fiftieth Anniversary 1785~1935



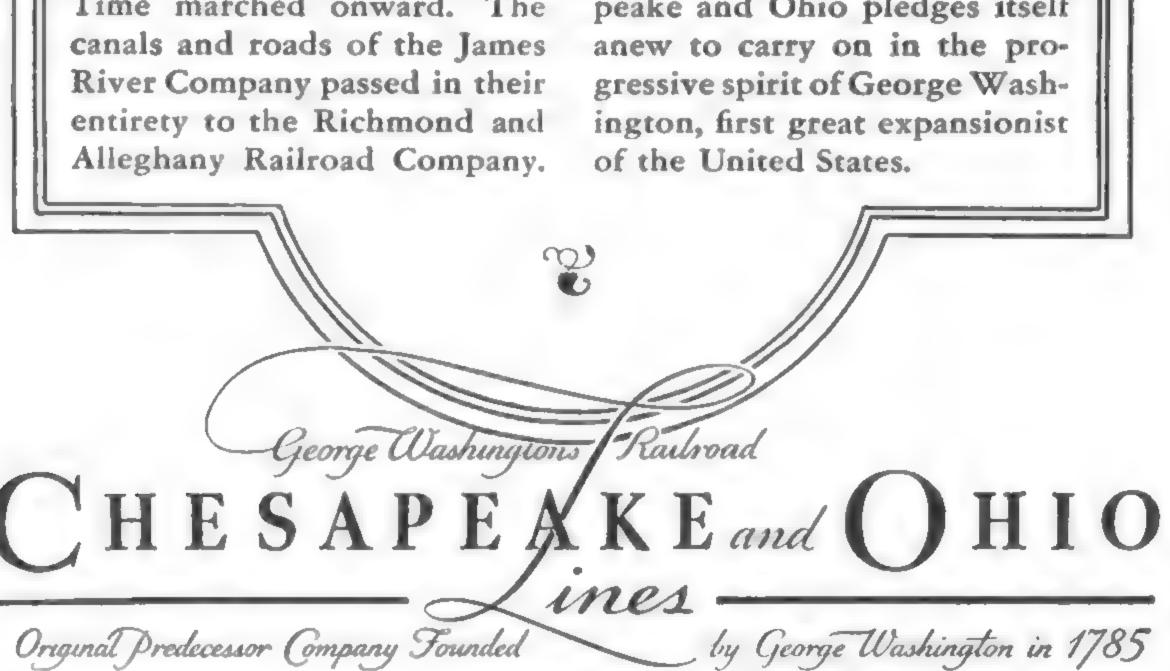
"... But smooth the road and make easy the way (between East and West), and see what an influx of articles will be poured upon us; bow amazingly our exports will be increased ... and how amply we shall be compensated ... "-George Washington to Governor Harrison of Virginia, 1784.

Engendered by his youthful explorations of the West ... matured through many years of practical statesmanship ... George Washington's magnificent dream of a transportation system uniting East and West received its first practical impetus in 1785, when the James RiverCompany came into being. He was its first president.

Time marched onward. The

The wheel of progress made another turn and the Richmond and Alleghany Railroad and its properties passed on to the Chesapeake and Ohio Lines.

Today Chesapeake and Ohio stands as an enduring monument to the great dream that was George Washington's. And on this One Hundred and Fiftieth Anniversary, Chesapeake and Ohio pledges itself anew to carry on in the progressive spirit of George Washington, first great expansionist of the United States.

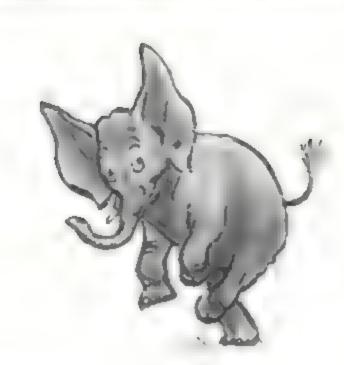




• The knitted costumes above are made of a new tricolour yarn of Crown Rayon, called Cloisonné. Soft textured and dull finished, it's perfect for the South and packs easily • A grey, red, and white checked blouse, a white skirt and scarf, and you have the knitted sports costume at the top of the page; Altman. It's worn with Norman Blum's perforated white doeskin gloves and a white Panama hat • The one-piece knitted dress shown in the centre is a smart choice for a woman's resort wardrobe. It is of plain white Cloisonné; the Tailored Woman, New York; I. Magnin, California. The hat is a wide-brimmed Panama · Directly above is a pale, flesh-pink knitted dress with a finger-tip jacket; Bonwit Teller, New York; Burdine's, Miami. Pink baku and navy-blue grosgrain hat; Bonwit Teller



Party Preference



Sooner or Later, Old Guards and New Dealers alike, unite in a single party . . . with a platform pledged to a good time for all!

One very prominent candidate on the fusion ticket at such times, is generally CLICQUOT CLUB Pale Dry. For this fine old ginger ale is a grand mixer, and does something to spirits that starts things looking up at once.

Back of it is a long tradition. And in it is the best that Nature can produce and money can buy . . . the pick of Jamaica's ginger . . . aged with piquant taste-heighteners . . . blended with a natural

water from deep rock sources, so pure that it does not have to be distilled . . . and carbonated under high, refrigerated pressure so that its lively effervescence remains.

All that CLICQUOT CLUB promises, it fulfills ... including honest measure in full-quart and full-pint bottles. It's always election time for CLICQUOT CLUB, and you can cast your ballot probably just around the corner. . . . Clicquot Club Company, Millis, Mass.

20 c A FULL QUART • TWO FULL RINTS 25c (Plus bottle deposit. The pint size is slightly higher in some sections, and the quart size is not available west of the Rocky Mountains.)



"Soda"

Sarsaparilla

Clicquot Club Pale DRY THE VINTAGE GINGER ALE

Try CLICQUOT CLUB Golden Ginger Ale

A FULL QUART IS 32 OUNCES

And a full pint is 16 ounces. CLICQUOT CLUB comes in full quarts and full pints. Also in special hotel and club sizes. All ginger ale manufacturers are required by law to print net bottle contents on the label. So look before you buy. Be sure of full value.



Photographed by Toni Frissell on roof terrace, Rockefeller Center

ADASHOF SCOTCH

WM. ANDERSON ANDERCREST GINGHAM SANFORIZED-SHRUNK

These fetching Land O'Cotton frocks will do wonders for your wardrobe and will save your disposition besides, for they tub repeatedly without losing smart lines.

They are made of Andercrest gingham, which is permanently shrunk by the patented Sanforized process and will not shrink out of fit. Colors are guaranteed.

Be sure to see the wide variety of Scottish clan patterns in well tailored frocks at the smart store in your city.

Sizes 14-20 5.95



LOOK FOR THIS LABEL





Crystal plates with circles of gilded dots distinguish this setting by Dorothy C. Thorpe at an exhibit at Gump's in San Francisco. Gold sequins border the runners

DECORATOR'S LOG

THE Fine Arts Exposition, in The three known examples, it is of pure Forum at Rockefeller Center, led us to think that magnificence is upon us again. Extremely interesting examples of this trend were the dining-room shown by Elsie de Wolfe and the music-room by McMillen, Inc. The oval of the de Wolfe room was painted a soft puce-grey, with the marble floor laid in a classic design in white, aubergine, and grey. At the far end, a wide opening looked out upon a terrace wall fountain, and at four intervals in the wall were niches containing mirrored classic jardinières filled with misty flowering plants of Venetian glass. The mantelpiece, of simplified architecture in mirrored glass, was set against a chimney-breast of mirror, and the whole effect was softly and magically luminous, achieved by new methods of lighting.

The McMillen room was notable for its four semi-classic panels by de Monvel, in which Greek-like figures in stone colour were set against a background of brilliant green leaves. Deep ivory walls and curtains set off the eighteenth-century Italian furniture, which was in white and gilt, and the striking ebonized floor was patterned

with brass inlay.

To be remembered, too, is the original Directoire bed of polished steel, shown by Edward Garratt. One of only

Directoire form, with turned posts and finials, the ends topped by pediments that are filled with delicate filigree scrolls and bronze cameo medallions. The upholstered ends and cover are of pale, steel-grey satin, bound in green.

• The bright directors of Macy's china department have joined the table-setting game and have played it with great success with a series of sponsors that includes Mademoiselle Yvonne Printemps, Prince Matchabelli, and Mr. Joseph B. Thomas. The photograph below shows Mademoiselle Printemps' "Champagne Supper." From the lightly embroidered cloth to the pale yellow of butterfly orchids in vases that look like enlarged champagne glasses, a golden tone predominates. Silver-gilt coolers are matched in period by the champagne glasses themselves, which are pale amber in colour and of the traditional eighteenth-century trumpet shape.

• In San Francisco, Gump's discovery is Dorothy C. Thorpe, whose ingenuity with tables is shown in the mirrortopped table above, which was a part of a recent exhibit at Gump's. The strip runners are of mousseline de soic with a border of gold sequins. The glass is crystal, with a frosted edge and cut and gilded dots, and centre bowls hold roses and lilies-of-the-valley.



At Macy's, a champagne supper table by Mademoiselle Yvonne Printemps featured yellow orchids and tall amber glasses



A Burdine Sunshine Fashion

Lawn dress and Linen coat designed by Lisbeth . . . Linen hat and bag by Lilly Daché

Do You Blame the Laundry When Your Tub Frocks Shrink?

Spare the laundry for it is not to blame. It cannot prevent shrinkage, if the cotton or linen fabric was only partially shrunk or not shrunk at all before it was made into a dress.

There is just one way to avoid shrinkage. Select dresses marked Sanforized-shrunk. This means

that the fabrics have been completely shrunk by the Sanforized process, and therefore the dresses will not shrink out of fit when they are washed. Go to reliable stores now showing wide assortments of these dresses but be sure that you always look on the label for the words



hanghai shag

A pure silk yarn and a merry one! We urge you to wash it — we defy you to shrink it — we challenge you to stretch it!—and isn't it beautiful?



costumes by Rubycraft, New York

BONWIT TELLER

THE STORY OF

Shanghai Shag

Yarn clever—these Chinese!

It's an old Chinese custom to make fine silk—and an old silk custom to wear like iron. But it's a brand new American custom of ours to take the finest Chinese silk and translate it into the first 100% pure silk knit.

Hence "Shanghai Shag"—the most important new thing in the knit world of fashion.



It took two years of our laboratories' time, pounds of good raw silk to perfect "Shanghai Shag" but the result is a silk knit, beautiful to behold, luxurious to wear, with a life and resiliency that is time-defying.

Thank "Shanghai Shag" for opening new fashion doors to knitted frocks. Its distinguished colors and texture are as perfect for nights as for days.



We urge you to wash it, we defy you to shrink it or fade it, we challenge you to stretch it! There are never sagging hemlines nor that knee-sprung look. Wear it all day and every day—pull it in any direction—and it springs as smartly back into place as a subaltern to attention.



Bergdorf Goodman has it, Saks Fifth Ave. has it, Peck & Peck, Bonwit Teller, De Pinna's Sportswear Dept., Lord & Taylor and B. Altman have it. For every shop to whom we've shown it agrees with us on the spot—here's a wonderful silk yarn that wears as well as it looks—and looks like a million dollars.

A SILK KNIT PRODUCT

by

BELDING-HEMINWAY

CORTICELLI

NEW YORK CITY



MY COOK IS A HUNGARIAN

(CONTINUED FROM PAGE 56)

grazed their way over the great plains of Hungary. In one big iron kettle hung over the camp-fire, they tossed sections of beef, onions, green peppers, tomatoes, potatoes, paprika, and salt. And that is virtually all you have to do, to-day, to cause your guests to cluck and kiss their finger-tips ecstatically. Here is the recipe for the most usual modern Hungarian version, though I warn you that no two of these individualistic Hungarian artistes will make it quite the same!

HUNGARIAN GOULASH

Sauté a finely chopped onion in fat; add two big tomatoes and one large cubed green pepper; simmer with a tablespoonful of paprika, salt, and three or four peppercorns; add one and a half pounds of cubed top round steak, and simmer for about an hour and a half. Peel and cube four potatoes; add them to the mixture with enough water just to cover it. Cook until the potatoes are soft. This, served with cucumbers à l'hongroise (we get to that in a moment), will cause people to fish shamelessly for your dinner invitations.

Each section of Hungary has its own traditional version of gulyás. Sometimes, it's virtually a soup, it is served with so much liquor. In Székelyföld, sauerkraut and sour cream are used in addition to the other ingredients, comme ça:

SZÉKELY-GULYÁS

Sauté a finely chopped onion in fat and add two large tomatoes and one hig green pepper, cubed, along with paprika, salt, some peppercorns, three hay-leaves, a small handful of carawayseeds, a quarter of a teaspoonful of chopped dill, a quarter of a teaspoonful of tarragon, and four juniper seeds. Cube one-half pound each of pork, veal, and beef, and add them to the mixture, which should simmer slowly for an hour. Wash and wring out two and a half pounds of sauerkraut. Stir this in the gulyás, together with half a pint of sour cream. Simmer for another half-hour, adding water if necessary, and serve with another half-pint of sour cream on top.

Upon this same extremely wholesome groundwork of onion, paprika, tomatoes, and green peppers, many of the Big Moments of the Hungarian cuisine are built. My favourite is lecso, which makes a truly memorable Sunday night supper, takes less than half an hour from start to finish, is as easy as scrambling eggs, and as Hungarian as Tokay.

LECSO

Sauté two sweet Spanish onions, finely minced, in fat; add six tomatoes and four green peppers, cubed; six fat frankfurters, cut in small pieces, and a tablespoonful of paprika; simmer for twenty-five minutes and, just before serving, break in six fresh eggs.

One of the satisfactory things about entertaining in the Magyar manner is that Americans, however insular in their tastes, quite adore Hungarian food from the first bite on. It's sufficiently different from American food to be piquant and exciting, but not so

totally unfamiliar as to cause the timid taste bud to take either umbrage or alarm.

That is, of course, unless you insist on introducing your guests to Hungarian cookery with a káposztás rétes or a turos csusza—two desserts much admired by the older generation of Hungarians, at least. A káposztás rétes is a sort of cabbage strudel, made virtually without sugar, and a turos csusza is a concoction of noodles, potcheese, sour cream, and diced, crisp goose cracklings, and why it's called a dessert, you may tell the class.

You had better keep those two names in mind, because, after a steak Eszterházy, for example, you will be so enamoured of all things Magyar that you're likely to lash out and try everything. This famous recipe is attributed to the chef of Prince Eszterházy, one of Hungary's most celebrated eighteenth-century gourmets. Prince Eszterházy took great pride in his chef and boasted to a friend that he was such an artist at sauces that he could prepare the sole of a boot so appetizingly that its identity would never be guessed. Hungarians will tell you that a formal wager was made, and, several months later, when the friend unguardedly congratulated the Prince on a particularly ambrosial new dish, won, in the presence of witnesses. If you don't believe it, here's the recipe-for the steak!

STEAK ESZTERHÁZY

Pound steak very thin. Prepare a sauce of chopped carrots, onion, celery root, paprika, salt, green pepper, and capers, sautéed in one and a half teaspoonfuls of fat. Add the meat and simmer in a covered pan for an hour. Then pour in one-half pint of sour cream. Serve with sauce and accompany it with steamed rice.

The proper dénouement of a dinner whose climax was steak Eszterházy might be what Hungarian boys and girls dream greedy dreams of, every night—gesztenye purée or chestnut purée. Just ask the next Hungarian you meet to give you a brief summary in, say, five hundred words, of what chestnut purée is like. You will gather that it's good. And it is. Simple, too.

CESZTENYE PURÉE

Boil imported Italian chestnuts until soft. Scoop meats from the shell and press through a ricer. Add powdered sugar, Jamaica rum, and vanilla to taste. You may stop there, or you may go on, and add egg yolk, cocoa, and cream. Put through a ricer again, into serving dishes, and serve with whipped cream.

Another favourite and toothsome Hungarian dessert is palacsinta—sweet-filled, tissue-thin little pancakes, dainty frail, and pleading, desiring only to melt in your mouth and make you know how good they are. The batter is made with:

PALACSINTA

1 cup pastry flour
1 well-beaten egg
½ teaspoonful of sugar
1¾ cupfuls of sweet milk
Pinch of salt

When the mixture is smooth, brown the pancakes (Continued on page 75)

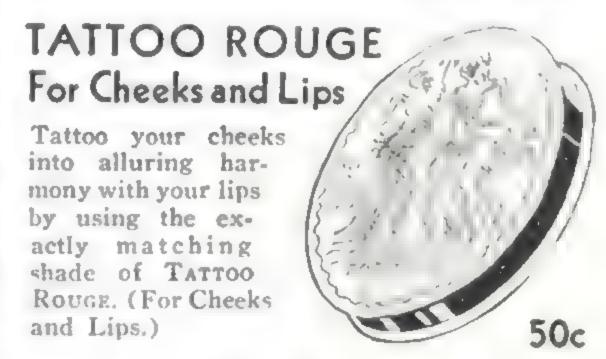
TATTOO YOUR LIPS



palms, the tropic temptress enchants with her luscious lips. She has no allure more stirring than you can have with Tattoo... for Tattoo stains your lips to tempting rich redness—her color idea—more exotic on you!

It's so much more exciting to stain your lips with pure, transparent, ravishing color than to coat them with charm destroying paste. Apply Tattoo . . . let it set . . . wipe it off . . . the color remains pastelessly clear and inviting. Don't worry at all about tell-tale marks, Tattoo won't rub off though the evening is thrillingly long!

More than one shade of Tattoo will become you. Try at least two for differing costume harmonies. There is Coral, which is orangish; Exotic, bizarre brilliance; Natural, the darkest; Pastel, which changes its hue on the lips. Try all four shades on your skin at the Tattoo Color Selector found on all smart toilet goods counters. Tattoo for lips \$1.





AREWELL TO Shrinkay

Photographed by Toni Frissell atop British Empire building, Rockefeller Center.

Take these three smartly designed beautifully tailored Nelly Don dresses South with you and say farewell to shrinkage.

They are made of three attractive new Fuller-Fit fabrics that have been permanently shrunk by the Sanforized-shrunk process. Tub them and scrub them. They will not shrink out of fit but will hold chic lines permanently.

- A. Of Miami Stripe Shirting. 14-44. Navy, green, brown, red . . . 3.95
- B. Of Townwear Twill, Nassau plaid. 2 piece. 14-42. Blue, red, tan. 5.95
- C. Of Sheerton Mull. 16-44. Navy, brown, copen 3.95

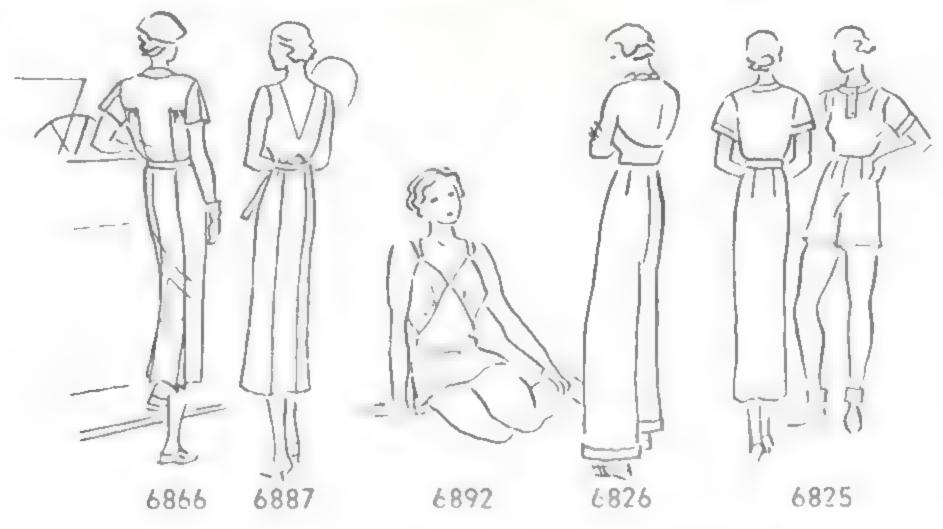
American Institute of Laundering has thoroughly tested these fabrics and garments—has set its seal of approval for wear, fast color, Sanforized-shrunk and craftsmanship needlework.

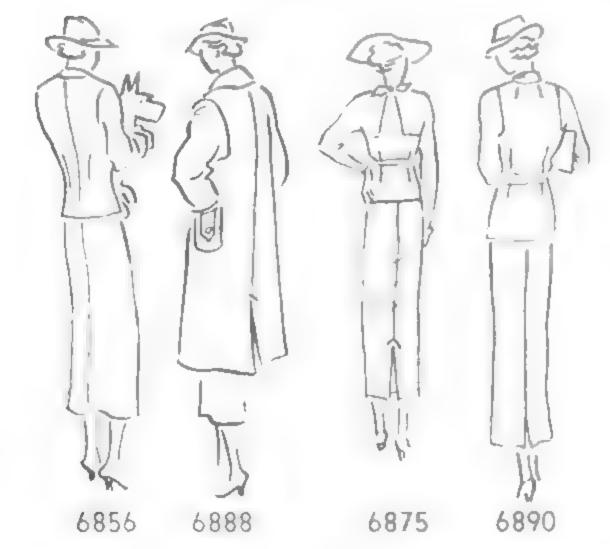
The Miami, Townwear or Sheerton guarantee tag is on each attractive dress at leading stores and shops throughout the country.



Sanforized-Shrunk 40 WORTH STREET NEW YORK CITY

DESIGNS FOR PRACTICAL DRESSMAKING





Here are other angles on the smart daytime wardrobe for Southern resorts and cruises that is illustrated on pages 64 and 65. These models are designed for sizes: 6866 and 6888 in 12 to 44; 6887, 6826, 6875, and 6890 in 12 to 42; 6892 and 6856 in 14 to 42; and 6825 in 12 to 20

RUSSIAN STAGE

(CONTINUED FROM PAGE 31)

EIGHTH DAY-Enchanting puppet-show at a school for the artistic education of children . . . puppet theatre inside illuminated globe, opening like an umbrella . . . play about the invention of the first balloon by the brothers Wright . . . marvellous puppets which blew bubbles . . . wrote formulas on blackboard with chalk . . . mixed medicine . . . and rode galloping puppet horses on tiny revolving stage (sign-posts sliding past in opposite directions to show mileage covered) Puppet-master Obratzov (who also plays the fool in "Twelfth Night") made tremendous hit with a new form of puppet, a simple wooden ball manipulated in conjunction with the naked hand . . . effect staggering.

Lyubov Yarovaia, at the Maly State Theatre . . . white, ornamented with gilt decorations, and crimson curtains . . . deeply moving play about the Civil War . . . production by Platon . . . use of revolving stage to good effect . . . stirring battle-scenes . . . search-lights . . . Banquet after performance at Metropole Hotel by the Moscow Theatre world for the Festival guests . . . starting after one . . . crammed with every one of any importance . . . witty Professor Dana dancing with Natalia Satz . . . waiters with trays of caviar and lobster soufflé ... oceans of wine ... speeches ... jazz band . . . altogether super-Russian festivity . . . dancing round an illuminated fountain . . . Bed at 5.

NINTH DAY—"The Optimistic Tragedy" (Vichnevski) at the Kamerny State Theatre . . . interesting architecture ... grey walls ... black ceiling ... lighting outlining architectural design . . . grey metal screens, closing concave, slide together to conceal proscenium arch . . . effects very good . . . magnificent and deeply moving production by Tairov . . . plays about the formation of the Red Fleet in the early days of the Revolution . . . no lovestory whatever . . . simplified scenery (formal as Leger, and sober as Braque) . . . nothing freakish or out of place . . . ingenious use of naval uniforms to make emotional patterns . . . an accordion one of the chief actors . . . war scenes shown by projections of racing clouds of smoke and upheavals against a blood-red screen . . . otherwise, no colour whatever but grey and black . . . quite one of the best productions of this Festival . . . fine performance of heroine, a Soviet commissar, by lovely Alice Koonen, in leather military jacket and high boots, who looks somewhat like Bergner . . . play received with thunderous applause . . . Bed at 3:30.

TENTH DAY—Altogether, there are no less than sixty theatres in Moscow . . . it is a solemn thought . . . every one else dashing back to Leningrad to catch the boat for London . . . I am staying on in Moscow . . . to try to get some sleep. . . .

TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office



NELSON

Hungarian salami (good housewives make their own at home) and dried goose hang over a jar of the Hungarian honey used in cake, round wafers used with cream between the layers, a can of paprika, and a box of chicory. From H. Roth, importer

MY COOK IS A HUNGARIAN

(CONTINUED FROM PAGE 73)

one at a time, on both sides, in a buttered pan. In them, roll up hazelnuts, almonds, or walnuts, ground with raisins; apricot jam; or cottage-cheese mixed with sugar and raisins. Dust powdered sugar on top and serve hot.

HUNGARIAN SPICES

It is the use of certain typical spices more than anything else that lends Hungarian cookery the piquant savouriness that gives you such an indescribable nostalgia for it, if Life parts you from it for long. Paprika, dill, carawayseeds, anise, peppercorns, poppy-seed, juniper, tarragon—almost every recipe uses a few or many of them in titillating combinations. You may transform the humble pork-chop, for example, into something quite novel and incomparably good, by cooking it as Erzsi does, submerged for the better part of an hour in water, into which she has tossed a handful of caraway-seeds and a spoonful of paprika. At the end, you let the water simmer away, until the chop is a ruddy brown on both sides and as tender as the flesh of a peach.

COLD-SUPPER IDEAS

Add to your collection of canapés and cold-supper items the ardent tang of körözött liptoi. Liptoi is the fresh, sharp sheep's milk cheese from Hungary, and it is prepared with paprika, butter, salt, black pepper, chopped chives, mustard, capers, chopped green peppers, caraway-seeds, and a dash of beer. You mix these all together, serve the mixture on rye bread or crackers, and the amount you can eat is limited only by the time at your disposal and the amount available. The noble Hungarian salami, made, not merely of beef and spices, but of beef, veal, pork, and goose, and generally conceded to be the best in the world, fall into this same habit-forming class.

To be consistent, you should serve

Hungarian salads with your gulyás's and paprikas. Cucumbers are the raw vegetable relief most frequently seen on Hungarian tables. They are prepared rather as our own grandmothers used to prepare them: sliced paperthin, then soaked for an hour or so in salted ice-water, to which a little vinegar has been added. After they have been squeezed out, in a lovely state of pale green limpness, they may be served merely with a scarlet dust of paprika, or with ground caraway-seeds, or even with sour cream. Lettuce, too, is served as it was in the pre-mayonnaise-and-French-dressing days in Americasimply with vinegar, salt, and sugar. Sometimes, finely cubed bacon is poured over it, along with the hot bacon fat in which it has been crisped, and then it's known as lettuce à la Alföld.

HOW BUDAPEST COOKS VEGETABLES

The mere mention of the lowly lentil, snubbed and ignored in this country, causes my Hungarian husband to fairly mew with pleasure. Erzsi prepares lentils in a palate-tickling sauce that starts with melted butter, is thickened with flour, and thinned again with lemon-juice and a little of the liquor in which the lentils were cooked. Pease, wax-beans, carrots, in fact almost all vegetables are served in Budapest with this rantas—that is, in a little of their own liquor, to which butter, flour, salt, and a soupçon of vinegar and sugar have been added.

No discussion of the Hungarian cuisine has any business to close without a discussion of the gay Hungarian dishes in which you should serve Magyar delicacies, or of the fragrant and heady Hungarian wines that should accompany them. This one, however, will have to. The latter subject, particularly, should be gone into at some length with your wine merchant, before undertaking your excursion into Magyar cooking.

SHRINK NO MORE, My LADY



Just cross out shrinkage when you buy this man tailored ensemble by Nelly Don. It's made of that grand heavy Flaxcraft Linen which is permanently shrunk by the patented Sanforized-shrunk process. It will not shrink out of fit though laundered repeatedlythroughout these as on.

American Institute of Laundering seal of approval appears on a tag on every suit because the fabric has been tested and approved by the Institute for wear, fast colors and permanent shrinkage.

Look on this attractive ensemble for tag illustrated that guarantees laundry satisfaction.

At leading stores and shops throughout the country.



Setting Your Compass Course No Curcheon's NEW FABRICS

Directly after Christmas, fortunate sun-seekers will trek South—snow babies will mush North—but no matter what compass course you set (or just "set" at home), McCutcheon's new fabrics are even now ready for you. Veritable pre-Spring tonics, they are, mates—gayer, breezier, more exciting than ever.

ON YOUR WAY IN WOOLENS

"CROMBIE"—Fine Shetland woolen in a slimming diagonal effect. Perfect for a smart suit or coat. Colors are specially dyed—Petal Rose, Azores Blue, Banana, Queen Blue, Bohemian Red, Onyx Green, Malacca, Brown, Navy and Black. 54 in. wide yd. 6.50

FRENCH WOOL — Used by French Couturiers for frocks. Non-crushable in self invisible check weave. Beautiful colors for Town or Country. 54 in. wide

ENGLISH AND IRISH TWEEDS—Soft heather mixtures in herringbone effects and broken checks. For separate skirts, suits, and coats. Blue, grey, tan, brown, or green mixtures. 54 in. wide yd. **3.50**

OTHER WOOL FABRICS—A fine collection for dresses and suits in new interesting weaves—self-stripes—all plain colors—and cashas in a diagonal weave. 54 in. wide yd. 1.95 to 2.95

WHEN YOUR COAT COMES OFF

IMPORTED PRINTED SILK CREPE—Our own importations and absolutely exclusive with us. And that is not all—the designs and colors are simply beyond description. 39 in. wide

and only yd. 1.95

IMPORTED FRENCH CREPES AND CHIFFON PRINTS—The finest and most beautiful collection of prints we have ever been able to offer. Quaint patterns, formal patterns—"in-be-tweeners" on jacquard, pebble crepe, or taffeta grounds. 39 in. wide yd. 2.50 to 6.50

MATELASSE CREPE—A novelty silk in a new weave. All the new Spring and Summer colors. 39 in. wide yd. 2.50

IMPORTED WASHABLE SPORT SILKS — Made especially for McCutcheon's. The newest and gayest plaids, stripes, and check effects. 36 in. wide

Samples of these and other fabrics will be sent on request. Vogue and Pictorial patterns

DEPARTMENT VI-THIRD FLOOR

McCUTCHEON'S

FIFTH AVENUE AT 49th STREET . VOLUNTEER 5-1000

THE PARTY RACKET

(CONTINUED FROM PAGE 37)

showing of the "Three Little Pigs" (or almost any film you want); a troupe of actors (usually two) who will turn your living-room into a theatre for a one-act play (there are a lot of good one-act plays in the world, but you will never see them on Broadway, for Broadway doesn't believe in them); tin-type experts to photograph your head sticking out of an uproariously inappropriate cardboard body; newspaper-men to keep track of the returns on Election Night and analyse them intelligently; roller-skaters (yes-indoor roller-skaters—they are very popular, too), who bring a piece of the Mall with them, spin and pirouette fantastically upon it, and, when asked, seize upon and twirl through the air the more courageous of the guests.

ENTERTAINMENT TO ORDER

More and more does the repertory of the entertainment bureau I have in mind sound like a Sears-Roebuck catalogue of amusements. I mustn't forget the travelling roulette-wheel and chips, the movable bar, the balloons, or the trained seal. The seal is not always available, being frequently on tour. When he can come, he brings his own fish. I like him the best of all. Even better, perhaps, do I like to think of the friendly noise his flippers make as he flops his way up some marble staircase. And the seal isn't the only animal the bureau will send you. There are talking dogs, flying squirrels, sitting bulls-or perhaps I am promising something the bureau can't deliver.

These bureaus combine the best features of Carnegie Hall, the Manhattan Music Hall, and the Circus. Their services to mankind do not end there, however, by any means. I am married to one of the partners in a bureau, so I know what I'm talking about. When I drop in at their office at Saks-Fifth Avenue, I never fail to be entertained, and they allow me to place my own finger on the pulse of social trends. An envelope rips. It contains a request to send some Cellophane to decorate a dinner-table in Georgia. A telephone jingles. Will they provide a marquee, a rumba orchestra, and some place-cards with personality for the twentieth? More rips, more jingles. A débutante party here, a theatre benefit there, a Caucasian dagger dancer somewhere else. And invitations to be addressed in practically Marlboro handwritings. And catering for three hundred people to be attended to. And some one who is going to play the saw at his own house and wants an accompanist. And an organist and some church music for a Long Island wedding. And a party of people who all met in Europe, or at a dude ranch, and want the atmosphere of that happy holiday, café tables, chaps and all, to be recreated in one New York room.

Perhaps music is wanted. Recitals in public are not as lucrative as they were, and you can have a famous baritone, an internationally known pianist, a string quartet within the concert hall of your own parlour. Music stills talk, and, when it is over, guests overflow with pent-up eloquence. If she is wise, our hostess will avoid hired gilt chairs and invite only as many people as can sink back into soft sofas.

Yes-the entertainment bureau can provide other forms of music. Negro pianists from whose hands ceaselessly trickle notes too soft to drown talk or the rattle of dice. Warblers, crooners, Tyrolian yodelers, Hungarians in short red coats tapping gipsy tunes from a cymbalon; South Americans accomplished at the guira, the guena, or the bandurria; real cowboys lame from an afternoon wrestling steers in the Rodeo, who will sing "The Last Roundup" twice (or not at all, according to your wishes); dance orchestras both large and small-which last reminds me that, according to my favourite entertainment bureau, the waltz is definitely coming into its own again.

Sometimes when I come home, I hear strange music, and find Mrs. Chester Burden and Mrs. Robert Littell (whose bureau happens to be the basis of this treatise) being entertained by Hawaiians, gipsies, blues singers, or bagpipe-swallowers, as the case may be. It turns out to be not a bus-man's holiday, but an audition.

Few are the calls that the bureau does not heed. Among them should be recorded the request, by a lady who was giving her husband a birthday-surprise party, for a good strip-tease act. As I have remarked, the trend in entertainment is towards the informal.

PARTIES FOR CHILDREN

Speaking of trends, the party world of children is changing, too. While father is gradually (and figuratively) abandoning his stuffed shirt at social gatherings, so does the child relinquish his "party dress" (those touchme-not frills, those perishable little white boots) to the formal past. According to an expert in these matters— Mrs. Snyder, of the Party Factory at Saks-Fifth Avenue—, the days are gone when backward parents directed the show and children sat frozen on little chairs. And although many infantsfor infants are conventional-will continue to pin tails on donkeys and gape at magicians, by and large, the youngsters of to-day vastly prefer to make their own fun under the guidance of some young woman whose impersonality makes them feel at ease. I had always thought that lots of parents and nurses and a few children were all one needed for a successful party; now, it appears that the chief figure at a juvenile function should be a combination of Teacher's College and Texas Guinan.

According to Mrs. Snyder, scavenger hunts are a godsend for children's parties, especially in the country. The child is given a list of things to look for, each of which counts a certain amount: a bird's nest, 50 counts; an old grey cat, 10 counts; a piece of birch-bark, 8 counts. And whoever totals the highest amount, of course, wins the prize.

Dressing-up, of course, always goes over big. Put a child in a costume, and his day is made. In any case, the idea is —make the child work. Make him use his own ideas, his own legs and arms. And then when he grows up, you see, he (or she) will be such a perfect host and such a perfect guest that entertainment bureaus will not have to exist. At the moment, however, I am quite glad that they do!





"-and that's the sweetest story ever told"

DO YOU and your mirror ever puzzle over what beauty preparations to buy...what beauty rituals to observe...what discipline to use on a skin that persists in unattractiveness? 4- If so, then hope that the Beauty Counselor will soon knock at your door. For she brings the simple, practical, thrilling answers. 4- The Beauty Counselor is one of a trained, select staff of women who know skin care. She will sit down with you, in the calm quiet of your own home, and quickly show you exactly what your skin requires for the full revelation of its beauty. With her skin analysis mirror, she will determine whether your skin is the dry, the oily, the part-dry and part-oily, or the normal type. Then she will outline just what treat-



ments—just what creams, lotions, and make-up—your particular skin type should have. + Offering such a helpful service, is it any wonder that thousands of grateful women have borrowed from the ballad, and called the Beauty Counselor's story "the sweetest ever told?" + Beauty Counselors, Incorporated.

Please tell the Beauty Caskin.	ounselor that I want to talk to	her about my
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TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 66)

magenta and purple button chrysanthemums in the window of Baphé, at 501 Madison Avenue, drew me straight into the shop, where I found a lot more just as decorative. You stay-at-homes can console yourselves for the exotic flowers that you are missing in the South by filling your vases with blatant imitations in vivid colours. The large "datura" flower, for instance, that Nature produces in dirty white with a strong Oriental perfume that emanates at night and makes you vaguely ill, is improved a million times (in my opinion) by its artificial colouring—deep wine, bright yellow, henna, and dull blue, all without the fragrance. A bowl of these against a white wall would be something to catch the eye. And neither Florida nor California can boast such mammoth white orange-blossoms as there are in this shop—very effective in a dark room. All these flowers are priced from fifty cents to two dollars a cluster-and the clusters are generous, too.

- · With all this talk about a cold winter, even if you are going South, you had better take along a few knitted things for comfort. Elsye is a nice new little shop at 430 Madison Avenue that has shelves full of models made on one of those hand-guided machines that produce first cousins to haughty handknitted models. You can order a costume in any size or colour you want, and this shop will have it altered to fit at the factory. Incidentally, these models are knitted to pattern-not cut out of pieces, and the skirts have seams down each side, which does a lot towards keeping them in shape. There is a two-piece dress of gold wool chenille that has a hemstitched effect running in diagonal lines across the blouse. A blue model of the same yarn has a cowl-necked blouse done in inchwide stripes of knitting and purling. A tweed mixture of pure zephyr wool makes an excellent model for an older woman. All of these range from about \$24.75 to \$29.75, even though no one will believe it.
- · You can count on Arthur Mullen, at 19 East Forty-Ninth Street, to turn you out in pure-white mourning clothes for the South-clothes that are perfectly suitable for resort wear. He has a white jersey one-piece dress, with four large patch pockets and big bone buttons all the way down the front, that would be excellent for golf and that is priced at about \$20. Then, there is a twopiece dress of a honeycomb wool-andsilk mixture—warm enough for spectator sports and still thin-looking (at about \$72.50). Of course, he has white hats with crape bands or veils for the woman in strict mourning-all with a quiet, smart dignity. There are some filet jabots, collars, and scarfs made by hand and starched very stiff, which would look fresh and light on a plain black dress. These cost about \$7.50.
- I sigh for pure beauty when I watch Jessie Franklin Turner's tea-gowns float by. Here, I say, is perfection in line, colour, and fabric for ladies with grace and dignity. And then I go to "Personal Appearance" and see the platinum-blond movie queen Mae West-ing in two of Mrs. Turner's most seductive

models. Versatile, I call it. Mrs. Turner dyes all her own fabrics, which accounts for those subtle off-shades-"aqua," for instance, is a pale greyblue for Southern nights. There is a satin gown of this colour, with two delicate frills of lace running from neck to hem, and a sash that ties in a bow at the back and surprises you with a rich magenta lining, at about \$165. Mrs. Turner has worked up a travelling-robe with a cloud-blue base on which Lorenzo-red, Chinese-yellow, and Tunisian-green stripes are appliquéd (at about \$110). It's guaranteed to add a touch of Oriental splendour to any Pullman. Mrs. Turner also has a Tunisian-green coat, with the seams outlined in silver, that is worn over a flesh coloured satin gown for dining at home. This costs about \$230. Incidentally, and just because she likes to design them, she has added some grand hand-knitted sweaters to her collection -all made to order, and individual no end.

- There are Southern clothes for your maids, too-McCreery's is very thorough in this matter and dresses the maids in some of our palmiest Palm Beach homes. This shop has checked or striped percales for morning in pale, but workmanlike colours, such as pink, green, and blue (at about \$2.50), and white aprons with piping to match, to go with them (at about \$1). For afternoon, there are rayon taffetas in the loveliest grey-green, black, or royal-blue, with tucked shirtfronts and white organdie collars (at about \$5.95). These are cool and freshlooking and belong with palms and wicker furniture.
- We have discovered a man whose mission in life is to revive Etruscan pottery single-handed. He lives upstate in the mountains and covers clay moulds with superb shades of salmonpink, green-blue, and sea-green glaze. We saw a few of his masterpieces at a gift shop at 205 East Sixty-Eighth Street, and Mrs. Loud and Mrs. Bitter, who conduct the shop, told me that it was impossible to get two moulds alike (you know, these master workmen who destroy their moulds). As I recall Etruscan vases, they had figures around them, but, fortunately, this artisan hasn't come to the figures yet, and there is nothing to interfere with the beautiful colours. One large bowl turns out to be an old Tiffany lamp-shade turned upside down and covered with clay. These works of art cost from about \$5 to \$18.
- There are a lot of don't's about skiing, the first one being "don't cross your feet with skis on." Aside from this basic principle, you shouldn't ski unless you are all equipped to keep dry. You can count on falling, no matter how good you are, but if you have on a light cravenetted gabardine ski suit, you can shake the snow off like a dog and be none the wetter. Alex Taylor (22 East Forty-Second Street) has suits of this type with blouses or double-breasted coats, both lined with bright flannel (at about \$29.50). You want to be warm, but no good skier wants heavy clothes for this warm sport. (Continued on page 79)

BEG PARDON!

IN the November 1 issue of Vogue, we offered to our readers a group of cosmetic gifts. All of these were new articles introduced on behalf of their manufacturers. These firms had set aside for the purpose five thousand special samples. Neither we nor these companies anticipated the magnitude of the response that resulted. As the letters came in, the manufacturers doubled the amount of gifts on hand. Some even tripled the amount. The stocks of others, however, were unavoidably depleted. Eventually, manufacturing conditions made it impossible for any of them to continue.

These little gifts, you see, were all

made especially for Vogue. Miniature hoxes had to be made; bottles cast in new moulds; labels printed. In some cases, the gifts were even imported from France for the occasion. When requests mounted into the thirty thousands, it became physically impossible to fill them. As a result, many of our readers were disappointed. We regret this more than we can say; and, if yours was one of the requests that came too late, we hope that you will forgive us. We can only explain to you what happened and beg your understanding. It is an occasion when the unexpectedly large response of Vogue's readers has proved overwhelming!

VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 45)

hard-boiled and undistinguished actors who put them over. (I except again Victor Moore, whose gentleness has charm.)

to Hollywood. Or perhaps we're getting soft and sentimental. The day may be here already when the individual, on the stage at least, counts for nothing;

"Say When" is another instance where a complete lack of personal radiance in the feminine stars forces a complete dependence on gags and a good song or two. Perhaps all this is because the moment a youngster on the stage gives the slightest evidence of glamour, he or she is whisked off

to Hollywood. Or perhaps we're getting soft and sentimental. The day may be here already when the individual, on the stage at least, counts for nothing; when people would rather laugh than adore; and when the spectacle of three men dropping their pants (see "Page Miss Glory"—or rather, don't) is enough to send an audience out happy.

And whether you agree or not, we still would rather see a bad movie than a bad play. So there.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 78)

Separate pants cost about \$10, and you can wear a real Norwegian parka with them, made of water-proofed airplane cloth in bright colours. These parkas tuck in, zip up the neck, and have the characteristic hoodsall for the purpose of keeping you dry (at about \$8.50). You can wear warm, hand-knitted Selbu gloves, but over them you must have thin waterproof mittens (each of these cost about \$3.50 a pair). You can get ski boots for as low as about \$6.50, and goats'-hair insoles to keep your feet warm (never forget the importance of foot comfort). This shop has Norwegian skis of hickory for about \$20, and wax to keep them slick. You should have, also, a heavy wool coat in the car to put on after skiing—a white blanket one with a black stripe at the bottom (very open-space looking) costs about \$18 at this shop. With all this equipment, you can look like a skier, whether you get anywhere on skis or not.

• Fire-engines can screech up the streets at all hours of day and night, but now the woman in her home must be protected from the rasping sound of her own door-bell. There is an affair called Mello-Chime that does the trick. When a visitor puts his finger on your door-bell, peals of lovely music flood your house, and your maid opens the door wreathed in smiles—Utopia again. You can have this chime installed in the kitchen to delight the servants when you ring for them. Anyway, it's a good product of our higher civilization. You can get a single-toned one

for as low as \$1.95, or a double-harmony chime for about \$4.75, at Altman's or the Spalding shops.

- Here is an address for the leather-coat lover. Gusenburger and Sons, at 1509 Second Avenue, know all about cleaning and restoring your old favourites until your best friend won't jeer at your sentimental attachment to a decrepit-looking coat. Their prices are practically nothing, and they will tell you honestly whether or not it is better to put the animal painlessly out of existence.
- Every well-dressed Frenchwoman has what she calls her "little dressmaker," which means some one she can depend upon to care whether her skirts hang properly and whether she makes an impression at a party or not-you know, that personal interest touch that makes you seem more of a person. You don't have to go to Paris to find one of these jewels. Right here in New York, at 665 Fifth Avenue, you will find Miss Anna Valentine. She learned tailoring from Hickson, and fancy dressmaking from Lucille and Faibisy, so she knows what she is doing when she cuts into beautiful fabrics for you. She can copy anything from a sketch, and she has plenty of ideas on design herself-good ones that you will do well to follow. Of course, what she loves to do is to take you in hand and turn you out completely dressed, taking all the responsibility for fabrics and workmanship. Her prices start at about \$75, including everything.



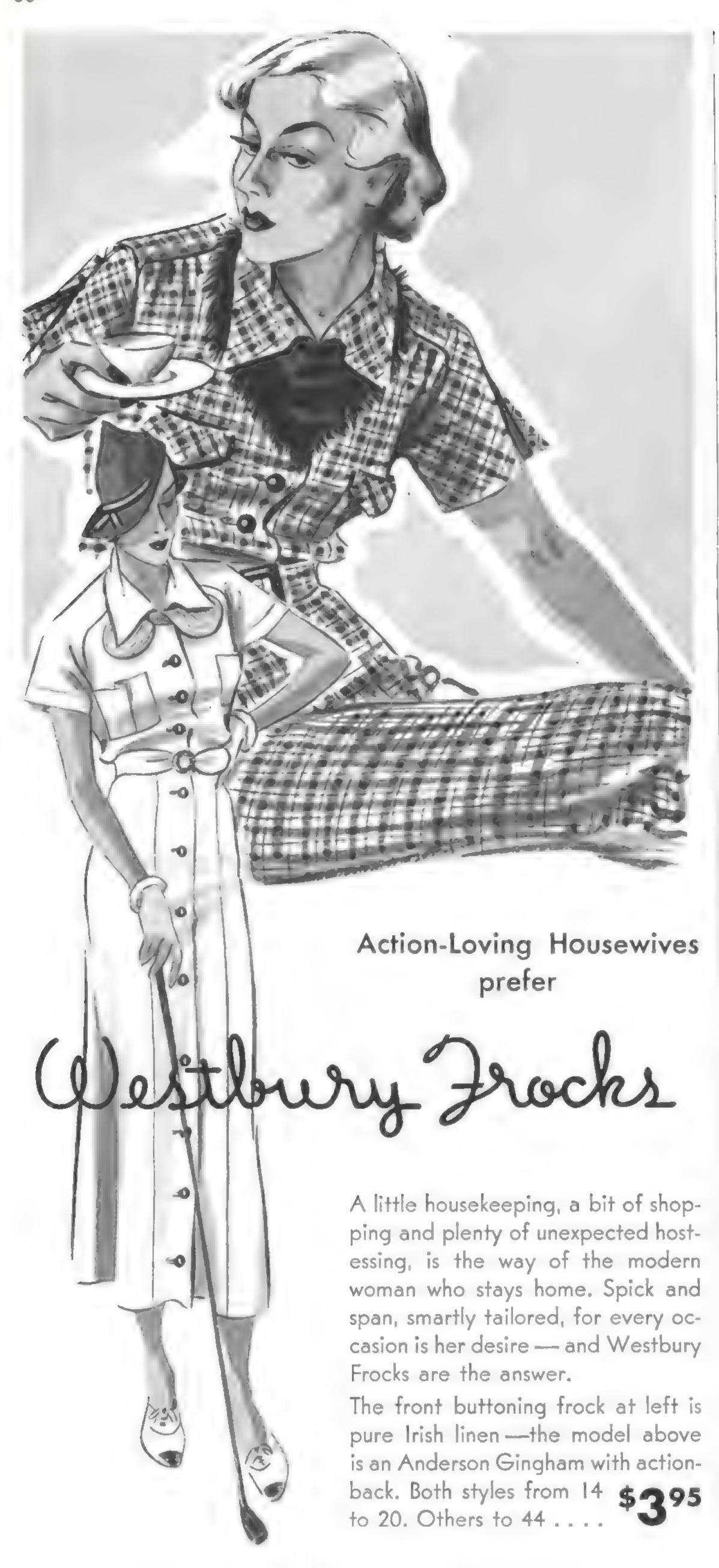
It all started on the Riviera. Smart women in one quick gesture adopted the daring costumes and colors of primitive islanders. So Everfast brought the native pareos back for you and duplicated their radiance in Tahitian Prints. That they are serviceable merely doubles their fashion importance—you may bathe and romp in them as much as you please. The colors will never lose their "native" brilliancy because they carry the famous Everfast guarantee—"Fast to sun, fast to washing, fast to everything"—look for the Everfast Label in the garment.

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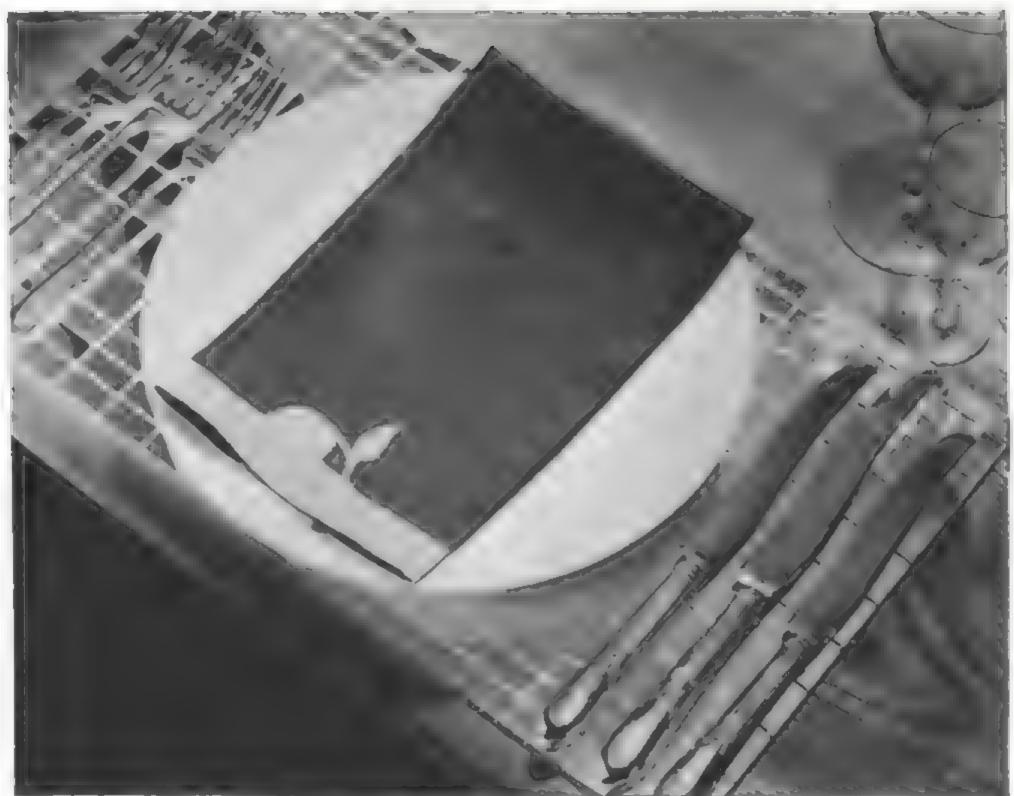
and other leading stores. • Everfast Fabrics by the yard will be found at the best shops everywhere.

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AT THESE AND OTHER LEADING STORES

If you cannot find them where you live write to SAYCHARD, 31 East 31 St., New York



MARTIN BRUEHL

Beautiful mirrored mats are another suggestion for the table shown on page 40; Laurence Colwell, New York; Bullock's-Wilshire, Los Angeles. The silver is The Gorham Company's "Rose Marie" pattern

BEHIND THE SCENES

(CONTINUED FROM PAGE 43)

on strike, in one house, at least, gallons of water would be in reserve on the roof, ready to be pumped into action.

The wine-cellar is a unit of vast importance in every great house, planned meticulously as to temperature and equipment, as well as to contents. The temperature, for example, should never be above sixty or below fifty degrees. In one of the cellars into which we penetrated, the temperature is controlled by a thermostat. We looked, just to check up on things-fifty-five degrees precisely! Some cellars have bins lining the walls, others wire racks. By far the most impressive are those with the metal honeycomb racks built into the bins, in the manner illustrated on page 42. All the varieties of wines are clearly designated. In one beautifully planned cellar, little cards were slipped into metal slots on the sides of the bins. In another, long tags were tied to the bottle in the centre of each group. In the vintage wines, you always see the year on the sign, as well as the name. Of course, the butler or the majordomo keeps a strict inventory of all wines. In one great establishment where several servants have access to the wine-cellar, a book is kept in the cellar, and any one taking a bottle out must first enter it in the book, then give the majordomo a slip for it. At the weekly inventory, the book, the slips, and the number of bottles left must check. There has never been any discrepancy to date!

In one small, but excellently arranged closet, we were fascinated by what could be regarded as an emergency shelf. There was an old-fashioned bottle-opener, which we were assured was one of the best there is, screwed to the shelf. There were a copper funnel with a fine mesh for straining, in case brandy or a cordial turned cloudy; a glass funnel with a filter paper for filtering into a decanter; and, finally, a three-pronged wire arrangement, which, for want of a better word, we called a cork puller-outer, in case even a skilful hand fails to keep an old cork from going into the bottle. In another cellar, which was in a subbasement, we noted wicker wine baskets, with six and twelve divisions, for carrying the wines upstairs, and a row of the little wicker basket cradles, so the vintage Burgundies and Bordeaux could be kept tenderly on their sides until the moment of serving.

In one establishment, where the details of service are meticulous and the cellar is very fine, no napkins are ever allowed to be wrapped around the bottles when the wine is being poured at table. The footmen are instructed never to fill a glass to the brim; always to ask each guest if he will have more wine, rather than keeping the glasses automatically filled; and, in the case of rare vintages, to announce them (presumably, to let the guest in on the fact that it is an 1857 sherry he is being offered, so that he won't casually pass it up). One of the greatest bits of wine-serving finesse we encountered is the vintage wine server that you see in the sketch on page 42. It is placed on the table, with the little bulb lighted behind it, and the host turns the handle gently to tilt the rare contents out of the bottle. The instant an infinitesimal bit of sediment appears, the light reveals it, and the bottle is finished, so far as the epicure is concerned.

The most completely stocked cellar that we saw had been created since prohibition. We learned that the entire contents had been planned and executed by the G. H. Mumm Company, and from them we secured the list of its contents, which follows. If you are thinking of stocking your wine-cellar in a practically perfect fashion, here is your guide.

APÉRITIFS

1 case Plymouth Gln
1 " Italian Vermouth
1 " French Vermouth

1 " Dubonnet
1 " Rembrandt old style pot still
Geneva

2 bottles Absinthe
2 "Angostura Bitters
1 case Cuban Rum
1 "Jamaica Rum

(Continued on page 81)

BEHIND THE SCENES

(CONTINUED FROM PAGE 80)

1 case Sloe Gin 1 " Grenadine

SHERRIES AND PORTS

I case Sherry, 6 years old
I "Sherry, very fine old golden
I "Sherry, very fine Amontiliado
I "Medium full Port
I "Superior old white Port

RHINE WINES

1 case Niersteiner 1930
1 "Riedesheimerberg 1929
1 "Liebfraumilch Madonna 1930
1 "Liebfrauenstift Klostergarten 1929
1 "Geisenheimer Kirchgrube Auslese

l '' Brauneberger "Falkendrone" 1930 l '' Piesporter Goldtröpichen, 1930 l '' Berncasteler "Madonna" 1929

ALSATIAN WINES

I case Lacrimae Sanctae Odillae, 1926

BORDEAUX RED

1 case Médoc 1 "Saint Emilion 1 "Pontet Canet 1 "Château Lagra

l '' Château Lagrange 1922 l '' Château Larose Sarget 1926 l '' Clos d'Estournel 1924

BORDEAUX WHITE

1 case Sauterne 1 " Barsac

1 " Château Yquem, 1927

BURGUNDY

1 case Mâcon 1 '' Pommard 1 '' Clos De Vougeot

WHITE BURGUNDY

1 case Chablis 1 " Montrachet

CHAMPAGNE

2 cases Cordon Rouge 1926 bottles
1 case Cordon Rouge 1926 pints
1 "Cordon Rouge 1923 bottles
1 "Cordon Rouge 1926 Magnums
1 "Extra Dry 1928 bottles
1 "Extra Dry 1928 pints
1 "of 8 Baskets of 6 quarter bottles
(splits) in each basket
1 "Sparkling Red Burgundy
1 "Sparkling Valckenberg Moselie

BRANDIES

l case 3*** 12 years old Bisquit
1 " V. S. O. 25 years old
1 " Grande Fine 1868

CORDIALS

2 "Curação Dry Orange
2 "Crème de Menthe White
2 "Crème de Cacao
2 "Anisette White
1 case Crème de Menthe Green
1 "Kirschwasser
1 "Swedish Punch
1 "Benedictine
1 "Grand Marnier
1 "Chartreuse
1 "Kümmel
1 "Cointreau

2 bottles of Apricot Liqueur

WHISKEY

2 cases Scotch 2 " Rye 1 case Bourbon

As for the linens in these vast establishments, they are cared for with as much system and probably infinitely more care than in huge hotels. Of course, they are the housekeeper's province, and she takes enormous pride in them. The finest linen-closet we saw was a good-sized room, one side completely given over to bed-linens, a second to table-linens, and the third to bathroom linens. These were all in pull-out, glass-doored shelves, and each shelf was numbered with a letter on a white shield. On the wall was a chart that corresponded to the numbers, identifying everything—even every-day linens. This was important, the housekeeper said, because a new parlourmaid once came running down with the rare needle-point luncheon set that was saved for royalty, and a footman had it on the table for a family luncheon before the housekeeper spotted it. The linen room should be a dark room, and the light a blue bulb, so that the edges of the linens exposed to the light won't be bleached.

In one of the largest houses we saw, there were linen-closets all over the place—one for every three or four bedrooms and bathrooms. Here, there wasn't any labelling of shelves, because each housemaid was responsible for her closet and knew her stock by heart. All the linens were inventoried, however. That is very important, because the linens in the most impressive houses are valued as high as a hundred thousand dollars. A copy of the inventory is kept in the vault, in case of fire or theft. This inventory must be kept up to date and checked against the insurance policy for changes.

RULES FOR KEEPING LINENS

We got several practical linen points from one housekeeper of long experience. She always makes it a point to see that linens are properly rotated in their use, so that they will give the longest wear. If linens are used very infrequently, she has them laundered occasionally anyway. When only part of a cream or ivory coloured set is used, the whole set is laundered, so that there won't be any variation in the colour tone. Every big laundry keeps some of that creaming stuff on hand, too. One story we heard was that of the hostess who insisted that each time any of her fine linens were used they should be laundered immediately afterwards, no matter at what time of night dinner was finished. Furthermore, she went into the pantry after every dinner-party to see that her orders were being executed. (The servants didn't like her very well.)

Now, to a final burst of sources where you can get some of the things, or approximations of them, which we have been discussing. You can't buy the vintage wine server, because it is the prize possession of Charles A. Faissole, Esq., who brought it from France, but you can get accessories like those we saw on the emergency shelf, including the bottle-opener, the cork-pullerouter, and the wine baskets, at Bazar Français. Those honeycomb racks are made by the Universal Fixture Corporation, and you can buy them from the makers, or from Lewis and Conger. If you aren't having a winecellar built, you can buy excellent cabinets fitted with as many of these racks as you want, and these serve very well indeed. The rolling ladder, the warming cabinet with the opening in it between kitchen and pantry, and the safe concealer are all units of White House pantry equipment, though the safe itself is made by Herring-Hall-Marvin.

The pantry, of which the photograph appears on page 43, is part of one of the most beautiful modern flats in New York, decorated by Eleanor LeMaire. The maid who appears in that picture is wearing a black moire uniform from the Settlement Box and Apron Shop, with sheer tailored collar and cuffs. The costumes of the well-turned-out staff in the sketch on page 41 came from the following shops: butler, footmen, and chauffeur, John Patterson; and all the maids, from Altman.

PURE SILK AND A YARN WISE

Shanghai Shag?

PECK & PECK





Wear IT and you walk in luxury—and it is so light it "feels like nothing." Stretch it and it springs back into place like a rubber band! Wash it and it neither shrinks nor fades nor sags. It's alive with the animation of 100% pure silk from China's most honorable silkworms. And the spectacular beauty of its colors and texture proclaims it for what it is—the most important new addition we know of to the fascinating world of modern knits. Dress with 'kerchief scarf, \$39.75. Three-piece suit, \$59.50. Dress with cowl neckline, \$39.75. "Shanghai Shag" jacket, \$25. White and pastel shades.

PECK & PECK . FIFTH AVENUE

CLEVELAND • CHICAGO • DETROIT • ST. LOUIS • BOSTON PALM BEACH • ST. PETERSBURG • MIAMIBEACH WELLESLEY • MINNEAPOLIS • WHITE PLAINS • PHILADELPHIA

The young lady on the right wears a polka dot print of Nelda Crepe. Short sleeves, a softly draping attached gilet, trimmed with narrow pleated edge. The bodice has a basque pointed line and a slim and straight skirt. Red, Copen, Navy, Black or Brown. Sizes 14-44. \$5.95.



Rushing the season with

Nelly Don frocks



RAYON

When your coat comes off, spring breaks through! Gay colors, new patterns and weaves, advance spring styles—these Nelly Don Frocks will shorten the winter for you. Nelda Crepe, in both plain and dobby weaves, is made entirely of Enka yarn... exclusively for Nelly Don Frocks. Nelda Crepe wears exceptionally well and washes beautifully. Just try one on—and see how you perk up!

McCUTCHEON'S NEW YORK

BULLOCK'S
LOS ANGELES

BURDINE'S

ABRAHAM & STRAUS
BROOKLYN

And 1800 other leading stores and shops throughout the country



FOR SOUTHERN MIGRATIONS

are looking forward to, Southern resorts are sure to have their coolish moments and their formal moments, and you might as well be prepared for both. The calf-length brown linen slacks above, worn with a shrimp-pink blouse and silk scarf, have some warmth to them and plenty of smartness for bicycling and general beach wear. The ribbed white wool skirt with its red-and-white Ducharne silk blouse and jacket (above, right) will see you through the afternoon. It's warm enough for "unusual weather." The Suzanne Talbot off-the-face hat is of felt, and you will find it at Saks-Fifth Avenue

of grey, is faintly reminiscent of the English flannel one you've envied your husband. It is exactly what you need to wear under your fur coat when you leave New York and step off the train in Florida. It has a fresh white piqué waistcoat. Incidentally, the suit will be fine for town in the late spring, which makes it one of those sterling investments. John-Frederics has the pointed off-the-face hat of grey felt

• There is no use pretending that your town evening gowns are going to look at home in an atmosphere of soft breezes and palm-trees. What

you need is something light, but not too summery, such as Ducharne's eyelet cart-wheel taffeta dress (right) in greyand-white, with a large sash of beet-root red velvet. The skirt swishes when you move and floats behind you with an airy grace when you dance



TURNER'S GOWNS, LTD.

DORE than ever this year, light colours are being contrasted with dark for Southern wear, particularly in the spectator sports type that so many women like for afternoon. The good-looking navy-blue woollen dress at the left has white crêpe cuffs and a panel down the front. White tassels trim the blouse. This is the perfect type of day-time costume for the woman who doesn't feel right in sports clothes, except for active sports, and worn with Lilly Daché's white felt hat, it makes a comfortable, becoming addition to a Southern wardrobe



RHODA GOWNS

SOCIETY

BIRTHS

NEW YORK

Ely—On October 29, to Mr. and Mrs. Alfred Ely (Mary Danforth Strange), twin sons.

Niles—On November 9, to Mr. and Mrs. Nicholas Niles (Marian L. Freeman), of Morristown, New Jersey, a son, Nicholas Niles, junior.

CHARLESTON, WEST VIRGINIA

Everest—On November 13, to Lieutenant Frank Everest, of Maxwell Field, Montgomery, Alabama, and Mrs. Everest (Edith Van Horn), a daughter, Patricia Van Horn Everest.

Smith—On November 12, to Mr. and Mrs. I. N. Smith, junior (Eliza Mac-Corkle), a son, William MacCorkle Smith.

COLUMBIA, SOUTH CAROLINA

Du Bose—On November 12, to Mr. and Mrs. David St. Piere Du Bose (Ranna Dial), a son, David St. Piere Du Bose, junior.

Weston—On November 6, to Dr. William Weston, junior, and Mrs. Weston (Henrietta Nelson), a son, William Weston, third.

Withers—On November 7, to Mr. and Mrs. F. Caldwell Withers, junior (Louise Sherfesee), a daughter, Louise Withers.

PHILADELPHIA

Hall—On November 11, to Mr. and Mrs. Perry E. Hall (Alice H. Bayard), of Villa Nova, Pennsylvania, a son. READING

Camp—On October 22, to Mr. and Mrs. Frank E. Camp (Virginia Thompson), a daughter, Lloyd Camp.

Nolde-On October 26, to Mr. and

Mrs. Hans W. Nolde (Frances Wilcox), a son, Hans Christopher Nolde,
Ryan—On October 13, to Mr. and
Mrs. Burns Ryan (Evelyn Mays), a son,

Jacob Henry Mays Ryan.

Edwards—On October 30, to Mr. and Mrs. L. C. Edwards, junior (Katherine Tipton), a daughter.

TORONTO, ONTARIO

Noble—On November 9, to Dr. Clark Noble and Mrs. Noble (Edith Gould), a daughter, Susanne Noble.

WINSTON-SALEM, NORTH CAROLINA

Neal—On November 7, to Mr. and Mrs. Charles Neal (Mary Martha Lybrook), a son, Stephen Lybrook Neal.

WEDDINGS

CINCINNATI

Davidson-Resor—On November 3, Mr. Murat Halstead Davidson, son of the late Mr. and Mrs. William Austin Davidson, and Miss Isabel Resor, daughter of the late Robert Livingston Resor and Mrs. Resor.

Forker-Nichols—On October 18, Mr. David M. Forker, son of the late David M. Forker and Mrs. Forker, and Miss M. Elizabeth Nichols, daughter of Mr. and Mrs. Harold Willis Nichols.

Herron-Stephenson—On November 24, Mr. Andrew Wilson Herron, junior, son of Mr. and Mrs. Andrew Wilson Herron, of Pittsburgh, Pennsylvania, and Miss Grace B. Stephenson, daughter of the late Edward Louis Stephenson and Mrs. Stephenson.

Morrison-Nelson—On October 4, in Christ Church, Cincinnati, Ohio, Mr. Thomas Morrison, son of Mr. and Mrs. James Morrison, and Miss Ruth Nelson, daughter of the Reverend Frank H. Nelson and Mrs. Nelson.

O'Connell-Herron—On November 10, at Charlottesville, Virginia, Mr. Joseph O'Connell, son of the late Mr. and Mrs. John O'Connell, and Mrs. Louise Jenkins Herron.

Ritchey-Gamble—On November 3, Mr. H. McDiarmid Ritchey, son of Mr. and Mrs. J. Warren Ritchey, and Miss Mary Corinne Gamble, daughter of Mr. and Mrs. Cecil H. Gamble.

Traquair-Orr—On October 17, Mr. James Edmond Traquair, son of Mr. and Mrs. John Traquair, of Chillicothe, Ohio, and Miss Betty Orr, daughter of the late Mr. and Mrs. James Potter Orr.

COLUMBIA, SOUTH CAROLINA

Brown-Pope—On November 17, Mr. William Carroll Brown, junior, of Belton, South Carolina, son of Mr. and Mrs. William Carroll Brown, and Miss Ethelind Goss Pope, daughter of the late Dr. Dargan Strother Pope and Mrs. Pope.

FALL RIVER

Phillips-Singleton—On October 20, in Holy Trinity Church, Tiverton, Rhode Island, Mr. Raymond Thomas Phillips, of Portsmouth, Rhode Island, son of Mr. and Mrs. Thomas Phillips of Tiverton, and Miss Susie Marie Singleton, daughter of Mr. and Mrs. Harry M. Singleton, of Tiverton.

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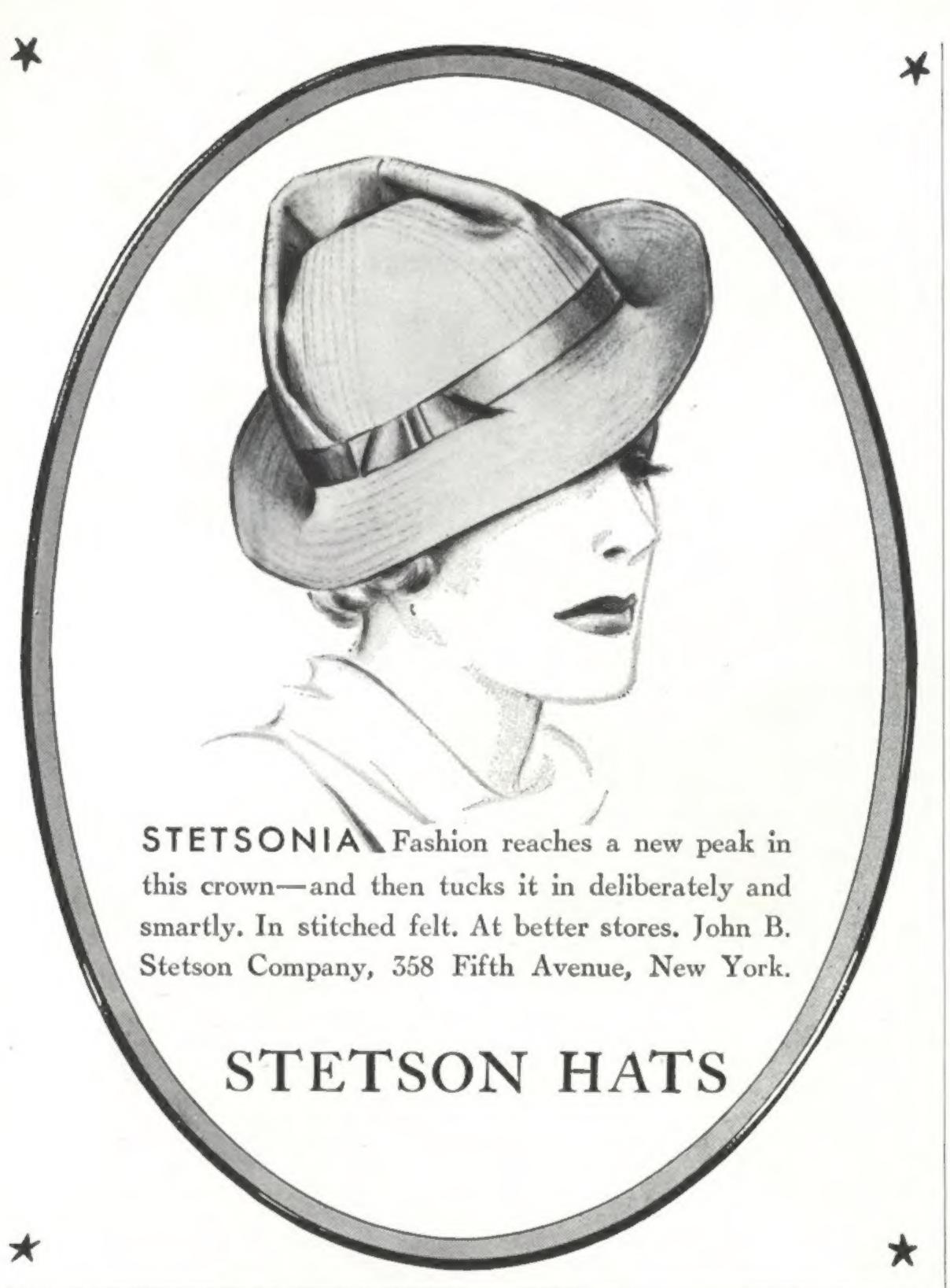
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LONDON AFTER DARK

(CONTINUED FROM PAGE 23)

photographed. But Nannie declined to consider it (all such arrangements are always made with Nannie). "She has too many engagements now—our time is completely taken till after the holidays. On Tuesday, she has her ridinglesson and a party at four; on Wednesday, a matinée and the hair-dresser in the morning." And so it went.

There isn't a more interesting combination in London society than Nannie and her child. Nannie is the power behind the throne—a correct and formidable person.

Supper parties are still another feature of the London winter season. And supper in London is unlike supper anywhere else—it is a good solid meal. Before the theatre or a concert, most Londoners forgo dinner, but they have a good "tuck in" at eleven-thirty, with kedjeree, meat, pease, or mixed grills, followed by sweets and cheese and often preceded by cups of soup. Breakfast dishes are the favourite fare in England, whenever there is the slightest excuse for serving them. And what could be better for suppers than sausages and "mash" or haddock?

These supper parties—planned at a moment's notice, like any cocktail party—are the most enjoyable parties in London. Any number, from ten to thirty people, sit down to supper and remain there talking till they leave the party. That is the great art of such a party—to let your guests stay put, or change about at will, without breaking up the mood of the party by taking

them away from the dining-room into another room. Among the best supper hostesses are Lady Juliet Duff (who has just let her big house in Belgrave Square to the Duke of Kent, for the next three years, while she has taken a small house in Belgravia), Mrs. Aspinall-Oglander, Lady Aberconway, Sam Courtauld, and Mrs. Gilbert Miller. Their parties are never too big, the food is of the best, and the company is hand-picked. There is no dancing, no entertainment—in short, no distraction at these parties.

The American craze for England is growing by leaps and bounds. All the American "social head-liners" now include England in their yearly rounds, as regularly as clockwork. Their routine is apt to be this: a fortnight's hard work in Paris with dressmakers; a month or six weeks fun in England, with a return visit to Paris; a fast crossing to America; a fortnight or so of the New York season around Christmas, and then points south.

These attractive American women never fail to turn up in London at this time of year and are now becoming so well-known that they are no longer considered as foreigners. Mrs. Harrison Williams—the Lady Diana Cooper of New York society—is perhaps the best known of them all. Then, the tall dark Mrs. Morton Schwartz, Countess di Zoppola, and Countess di Frasso, Mrs. Shevlin Smith, Mrs. Robert McAdoo, and Mrs. Bob Wilson—a very handsome, very vital galaxy.



"Here's How!" says Wing to Perelman

All over the country they are taking up the new Hawaiian "Here's How" based on one-third DOLE Pineapple Juice to each long tall glass, seltzer water, ice, plus the infinite variety of other refreshing fruits and fruit juices added to your own taste. Pure, unsweetened DOLE Pineapple Juice, vacuum-packed, makes the perfect "Here's How." Order a dozen cans from your grocer today.





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MRS. HENRY FIELD, Chicago

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MRS. JAMES RUSSELL LOWELL, New York

MRS. POTTER D'ORSAY PALMER, Chicago

MISS MIMI RICHARDSON, New York

MISS EVELYN WATTS, New York



Another Camel enthusiast is Mrs. Allston Boyer

In the gay young group that dictates what's "done" in New York, Mrs. Boyer plays a charming part. What to wear, where to dance, what to see, how to entertain, what people prefer to eat, to smoke—she knows all the answers. That is why you find Camels in her house and in her slim cigarette case.

"There seems to be more going on this winter than ever," she says. "Lunches, teas, parties, dances everyone is gay and almost everyone is smoking Camels. They certainly add to your enjoyment with their mild, rich flavor and I notice that if I'm tired a Camel freshens me up. Lots of people have told me the same thing. I can smoke all I want, too, and they never upset my nerves."

People find that Camel's finer and MORE EXPENSIVE TO-BACCOS give them a healthy "lift" when their energy is low. Smoke one yourself and see.

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